



# *The New Amberola* **GRAPHIC**

*Winter*  
*Number*

Winter, 1985

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Winter, 1985

# The New Amberola Graphic

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Full page: \$24.00 (10 1/2 x 8" original, or any ratio which will reduce to this size)

Business card: \$1.50 per insertion

Classified: .03 per word

\* - Any advertisement may be run in four consecutive issues for the same rate as three.

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Display boxes measure 3 1/2" wide by 5" long before reduction. We will type your ad, or you may prepare it yourself. Simple illustrations may also be included. Be sure all ad copy to be reproduced is in black ink, sharp and clear. Border must not exceed 3 1/2 x 5 for single boxes. Two or more boxes, vertically or horizontally (i.e., 3 1/2 x 10 or 7 x 5), multiplied by the one box rate.

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9 through 15, ea.	.25
30 through 42, ea.	.50
26	.40
43 through 50, ea.	.75

Add 35¢ postage for single issues; 55¢ for two, 75¢ for three, 95¢ for four or five. The complete run, number 1 through 50, is \$20.80, postpaid.

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2 Years (8 issues).....\$6.00

Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to some parts of the country and Canada. In addition, we frequently run a few weeks over our publishing deadline! Therefore, we advise closing dates of no sooner than the 15th of March, June-September and December for dated matter.

## Editor's Notes

It was so very gratifying to hear from many readers about our 50th issue. Your continued support has been greatly appreciated!

The passing of Efrem Zimbalist marks the end of an era. I wonder if there can be any other Victor "Patents Label" artists still living?

Finally, I hope all our readers survived a hectic holiday season. There is still a good snow cover in northeastern Vermont, but there's a feeling in the air that says spring can't be too far off.

- M.F.B.

"List of the Famous Columbia Records", June, 1897. An exact reprint of an extremely rare 12-page catalogue of early brown wax records. Pages measure 6 1/4 by 9 inches. Invaluable reference for the cylinder collector and record historian. Printed on durable paper. 75¢ plus 20¢ postage

Emerson Records, 1917. A faithful reproduction of the first catalogue of Emerson seven-inch records. Of special interest are three pages of information about Victor H. Emerson, the company, and the Emerson pricing philosophy, making "Music for All" their motto. Several illustrations of Emerson artists (though some are dark as in the original) and printed on paper superior to the original. 24 pages. 90¢ plus 20¢ Order both catalogues for \$1.75 postpaid. New Amberola Phono. Co.

We have a reproduction of an authentic turn-of-the-century "Graphophone Concert" handbill measuring 7" x 15", suitable for framing, which we will post to any address in North America in a sturdy mailing tube upon receipt of 75¢ (2 for \$1.25) - New Amberola



## OBITUARIES

New York Times, Oct. 11, 1984

Edward Elkins Is Dead at 87;  
Dance Band Leader in 1920's

Edward G. (Eddie) Elkins, one of the first of the dance band leaders, died Saturday at his home in Manhattan. He was 87 years old.

Born in San Francisco, Mr. Elkins was among the first to develop the use of elaborately arranged dance numbers for orchestras. He was also alert to new talent and under his baton musicians such as Tommy and Jimmy Dorsey, Red Nichols, Oscar Levant, Mannie Kline and others honed their techniques.

From 1922 to 1925 Mr. Elkins and his orchestra, known variously as Eddie Elkins and his Orchestra and The Knickerbocker Orchestra, recorded for the Columbia Record Company.

He and his band were featured in a number of films including "Night on the Ziegfeld Roof," with Eddie Cantor in 1929, and in Ginger Rogers's first pictures at Pathé.

Mr. Elkins is survived by his wife and two daughters, Suzanne Elkins Rose of Chicago, Ill., and Christine Elkins of Aspen, Colo.

## Jan Peerce

The operatic tenor, Jan Peerce, died on December 15, 1984 at the age of 80. He started his vocal career at Radio City Music Hall in 1932 and made his Metropolitan Opera debut in 1941.

A few recordings were made by ARC-Brunswick and Crown in 1932 with vocals by "Jack Pearl" and "Pinkie Pearl." Whether or not all records so labeled are actually by Peerce is not known; however, he did use both of these names early in his career.



GWIN HARRIS

## Gwin Harris

Memorial services for Gwin C. Harris, 88, an electrical engineer who once worked for inventor Thomas A. Edison, will be at 2:30 p.m. Saturday in Grace Chapel.

Burial was Thursday at the City of Lubbock Cemetery under direction of Sanders Funeral Home.

Harris died at his home Wednesday of natural causes.

He was a member of a pioneer Lubbock family. His brother was former Lubbock County Surveyor Archie L. Harris. His sister, Ola Harris Beaubien, wrote the novel "Red Sun."

Born in Old Moultrie in Gonzales County, Harris moved to Lubbock with his parents, the late Mr. and Mrs. George Carson Harris, in 1911.

He served as an ensign in the U.S. Navy during World War I. He worked in Edison's personal laboratory in West Orange, N.J., from 1919 until 1931. Following Edison's death in 1931, Harris worked for Western Electric for several years before returning to Lubbock in 1948.

Survivors include his wife, Trina Miedama; three sons, George, Peter and John, all of Lubbock; a daughter, Irene Crowder of Lubbock; and two grandchildren.

The family suggests memorials to Wycliffe Bible Translators, Huntington Beach, Calif.

## Efrem Zimbalist, Violinist, Dies at 94

By TIM PAGE

Efrem Zimbalist, a violinist celebrated for his assured technique, intelligent musicianship and patrician bearing in a career that spanned more than half a century, died Friday morning in Reno. He was 94 years old.

Mr. Zimbalist, along with Jascha Heifetz, Mischa Elman and Nathan Milstein, was one of the distinguished alumni of Leopold Auer's legendary violin classes in Czarist St. Petersburg. From his first American appearance in 1911 — when he played the United States premiere of Alexander Glazunov's "Concerto in A minor" with the Boston Symphony Orchestra — until his retirement from the concert stage more than 40 years later, Mr. Zimbalist was acclaimed by colleagues, critics and the general public as one of the most respected musical figures of his time.

"Less emotional than Elman's and less perfectionist than Heifetz's, Zimbalist's interpretations derived their strength from a searching penetration into the meaning of the music," the late Boris Schwarz wrote in the New Grove Dictionary of Music and Musicians. "His quiet temperament led to unhurried tempos; his performances were noble, fine-grained, never extrovert. In general he avoided virtuoso exhibitionism, yet he could play Paganini with flair."

Olin Downes, the music critic of The New York Times from 1924 until 1957, reviewed the violinist's formal farewell recital in November 1949: "The instant Mr. Zimbalist played the first six notes of the Beethoven sonata one knew that he was in the presence of a consummate musician, unsurpassed among violinists for the sincerity, the knowledge and the reverence in which he holds his art. He touched nothing that he did not give distinction and high dignity."

## Director of Curtis Institute

In 1928, Mr. Zimbalist joined the violin faculty of the newly formed Curtis Institute in Philadelphia, becoming the head of the department two years later (upon the death of Auer, who had followed his celebrated students to America). Mr. Zimbalist was appointed the director of the institute in 1941, a position he held until 1968. Oscar Shumsky



and Norman Carl were two of his best known violin students.

A composer of songs, chamber music, tone poems and an opera, "Landara," Mr. Zimbalist won critical praise and commercial success with his musical comedy "Honeydew," which was produced on the Broadway stage in 1920. He completed his last work, a revision of an earlier composition called "Sarasateana," in November 1984.

Mr. Zimbalist was born in Rostov-on-Don, Russia, in April 1890; due to the re-ordering of the Russian calendar and the destruction of official records during the revolution, he was unable to ascertain the exact date. He believed his surname was derived from a Hungarian ancestor who played the gypsy cimbalon.

He began his violin studies with his father, Aaron Zimbalist, who conducted the orchestra of the Rostov Opera; by the age of 9, he was a member of this orchestra. In 1901, he entered the St. Petersburg Conservatory, where he began working with Auer, and also studied composition with

Nicolai Rimsky-Korsakov. He received the conservatory's gold medal and the Anton Rubinstein prize of 1,200 rubles upon his graduation in 1907. In the same year, he made his debuts in Berlin and London; in 1910, he played the Tchaikovsky violin concerto at the Leipzig Gewandhaus under the direction of Arthur Nikisch.

## First U.S. Tour in 1911

During his first American tour in 1911, Mr. Zimbalist met the Metropolitan Opera soprano Alma Gluck on a ferry to New Jersey. They were married three years later, after a courtship during which Mr. Zimbalist followed the soprano back and forth to Europe a dozen times. He toured in joint recital with his wife until her retirement in 1925. Miss Gluck died in 1938; in 1943, Mr. Zimbalist married Mary Louis Curtis Bok, the widow of Edward W. Bok, and the founder of the Curtis Institute.

Three years after Mr. Zimbalist's farewell recital, he returned to the stage to give the premiere performance of Gian Carlo Menotti's Violin Concerto, which was dedicated to him. He played Beethoven's Violin Concerto with the Philadelphia Orchestra as late as 1955, and served on the jury of the Tchaikovsky competition in Moscow in 1962 and 1968. He continued to practice the violin for a half hour every day until a few months before his death.

Mr. Zimbalist was of medium stature, with a thatch of snow-white hair. An inveterate collector, he once owned 20 rare violins and what a writer described in 1940 as the "finest existing collection of Chinese snuffboxes."

## Recorded Prolifically

He lived in Philadelphia until the death of his second wife in 1970, then moved to Nevada to reside with his daughter, Mrs. Henry F. Bennett Jr.

During the first part of his career, Mr. Zimbalist recorded prolifically; several of his early Victor records have recently been reissued by Japanese RCA. With his friend Fritz Kreisler, Mr. Zimbalist made the first recording of Bach's Concerto for Two Violins in D minor in 1915; a gracious, leisurely performance, it was named by Kreisler many years later when enumerating his favorite records.

Mr. Zimbalist is survived by one son, the actor Efrem Zimbalist Jr.; a stepdaughter, the writer Marcia Davenport; five grandchildren, including the actress Stephanie Zimbalist, and seven great-grandchildren.



Gwin Harris was the father of GRAPHIC subscriber George C. Harris. George passed on the following which we feel readers will find of interest:

"My father spent about 12 years with Edison. This time was spent in various capacities in the organization and the private laboratory. He began working in West Orange as a draftsman and surveyor. His duty was to make a survey and draw up a plot plan of the plant and its adjoining property. Following this he was promoted to the Disc Record Division where he was a supervisor in production during the early '20s. By the mid '20s, he had gotten into the early electrical recording experiments. Edison didn't like them! During 1927 and part of 1928, he worked on some projects in Edison's personal lab and upon completion of this was made product engineer in the Radio Division. His personal work was done on the R-4, R-5, R-6 and R-7 models as well as a superhet which was never produced. He also worked for Theodore Edison in Calibron Products for awhile during the early '30s."



# Phonograph Forum

by George Paul

## The Metaphone/Echophone

I would like to take this opportunity to thank the several readers who expressed their satisfaction with the article on U. S. Phonographs which appeared in issue #50. One kind gentleman even phoned from California! The encouragement is very much appreciated and I extend my gratitude to each of you.

Concurrently, if this Forum is to succeed in providing this readership with interesting subject matter, I'm going to need help. My modest collection (30-odd) and the patience of my collector-friends will eventually hit bottom. All it takes from you is a picture or two (preferably black & white glossy) of an unusual machine in your (or a friend's) collection. Any information would be helpful. I'll try to fill in any gaps. This is a nice opportunity to share knowledge with fellow collectors while preserving your anonymity (if you wish), your floors during winter months, or your spouse's patience! Remember-- a contribution from you provides us all with three months' worth of pleasure. Will you help?

One more thing before our main feature. For those needing a good reproduction Zonophone crank, they are available for \$25.00 plus postage and insurance from Elmer Jones, 656 N. Vista Bonita Ave., Glendora, California 91740. Mention where you got his name and maybe we can get Martin another advertiser!

\* \* \* \* \*

Edward H. Amet is one of those names which surface occasionally in earliest phonograph history and then disappear. The man could easily be the subject of an entire article. He is perhaps best known for his phonograph motors which are sometimes found beneath Edison Class M and Graphophone treadle mechanisms. However, he recognized early on the need for a low-priced talking machine and must rank as the first (1896) to attempt to supply it.

Amet was based in Waukegan, Illinois. Not surprisingly, his phono-motor enterprise was retailed by the Chicago Talking Machine Co. His new venture, that of a complete, low-priced (\$5.00) talking machine, would need powerful marketing in order to succeed. This, evidently, is why our story begins in New York.

In late 1896, in the face of Edison's \$30.00 Home Phonograph, Columbia's \$40.00 N Graphophone, and soon-to-be-released \$25.00 A Graphophone, Edward Amet introduced his \$5.00 Metaphone (note the inventor's own name thus transposed). This machine was unlike anything before or since (fig. 1). Simply put, it appears to be a cross between a clockwork phonograph and a Berliner hand-crank Gramophone. This was the first cylinder talking machine to use a tone-arm. This machine used a wooden diaphragm. It wound with a key. There was no feedscrew. It had a wooden mandrel. It didn't even look like a talking machine! The motor was very clock-like (early examples are marked "Waterbury") and, using a conventional 2-ball governor, drove the wooden barbell shaped mandrel through a string.

The glass "stylus" was actually a point formed on the tubular glass tone-arm (fig. 2) which picked up the sound from the record and transmitted it through the tone-arm through a 90° bend and onto a tiny, vertical wooden post glued to a thin, rectangular wooden diaphragm. This diaphragm "floated" on a gasket which consisted of a compressed piece of rubber tubing with a hole drilled through it. The sound passed through this hole into a small chamber hollowed out of the up-

right wooden support. It exited this chamber through a hole drilled in the side of this support, and to which eartubes or a small horn were attached. This whole affair was mounted on a wooden base approximately 10" by 7". On this wooden base was a celluloid plate reading:

THE METAPHONE CO.

TALKING MACHINE

154 MEADE ST. NEW YORK

PATENTS PENDING

This, then, was the machine announced in the November, 1896 issue of The Phonoscope, selling for an unbelievable \$5.00.

By the December issue, it had changed (fig. 3). It was now called the Echophone. Instead of the celluloid plate, the following was stamped into the wooden base beneath the mandrel:

ECHOPHONE

PATENTS PENDING

The other changed mentioned in The Phonoscope was the addition of a small spring to the glass tone-arm and the base of the support post. This would pull the stylus down toward the record to improve tracking. The spring tension is adjusted by rotating a pin located in the support post. The spring is attached to this pin by a short length of thread. This made the Meta/Echophones the first talking machines with adjustable sty-

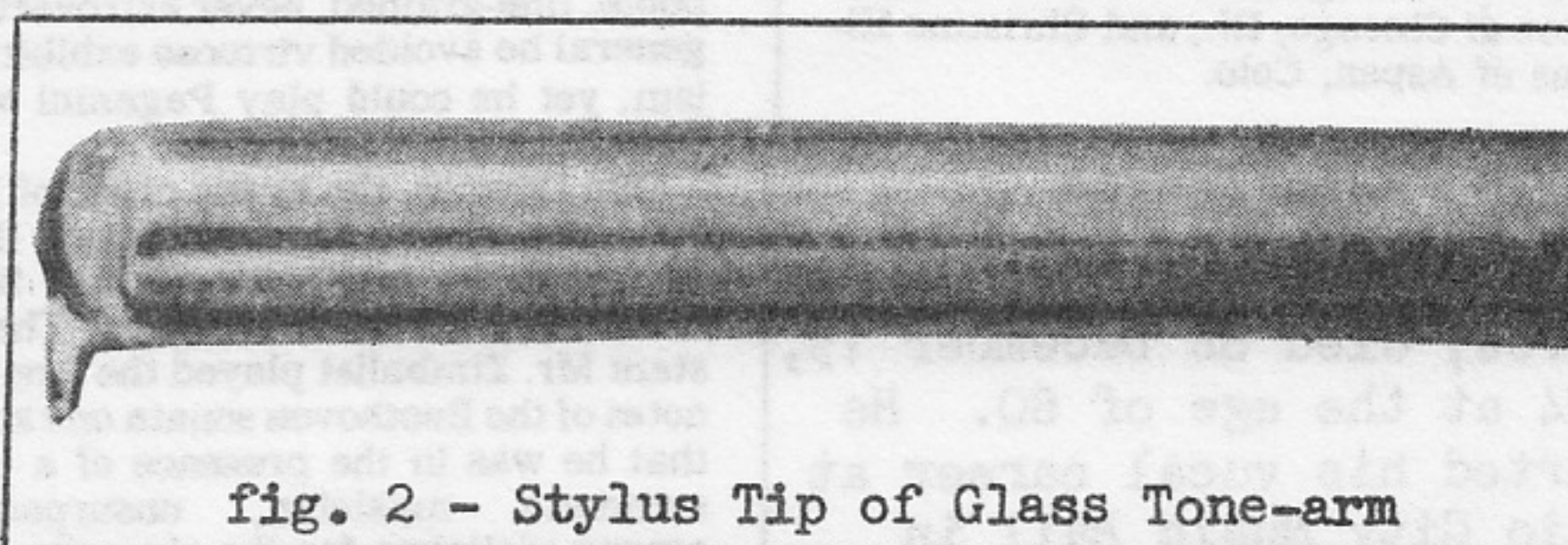


fig. 2 - Stylus Tip of Glass Tone-arm

lus pressure. The motor was slightly redesigned so that winding was accomplished from the rear of the machine rather than the front. The main frame casting was made of one piece instead of two, and suitable reinforced. In general, finishing touches were refined, edges rounded, screw adjustments replaced with knurled screws, rod-type key replaced with flat key, etc. The cabinets differ as well. While the Metaphone cabinet is a dark butterscotch color, the Echophone cabinet has a warm cherry hue. The edges of the Echophone base are slightly more elaborate than the Metaphone. Despite these differences, to the casual observer these machines appear to be identical.

One later variation is known to this writer. This consists of a substitution of a Bakelite mandrel for the earlier wooden one.

I have been told by knowledgeable collectors that Meta/Echophones exist in numbers of perhaps twenty or so. The reason that machines are so scarce may be surmised by the court action of late 1896 in the form of American Graphophone Co. vs. Edward H. Amet. A permanent injunction was granted along with accounting of profits and damages to the Graphophone Co. Allen Koenigsberg told this writer that American Graphophone came into possession of the unsold Echophones and wholesaled them to the likes of Frank Leslie, who used them as premiums for subscriptions to Leslie's Weekly in 1898. Thus did the first \$5.00 talking machine pass into history, after what must have been only a few months' production. Despite this innocuous machine's impressive lists of "firsts," it remains today practically unknown, somehow forgotten, ever true to its name.

\* \* \* \* \*

George Paul can be contacted by writing him at 22 Orchard Place, Gowanda, NY 14070.



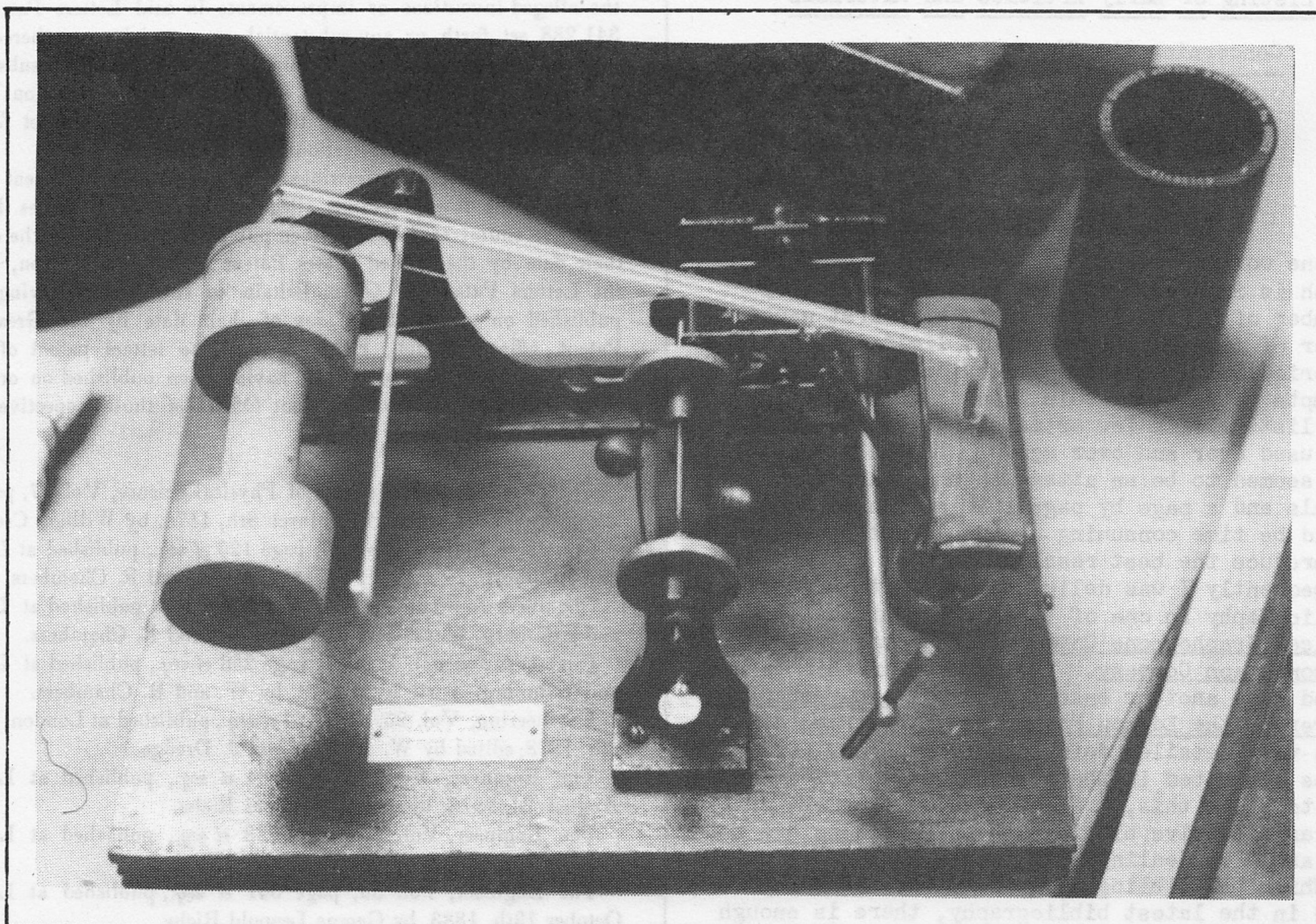


Fig. 1 - The Metaphone

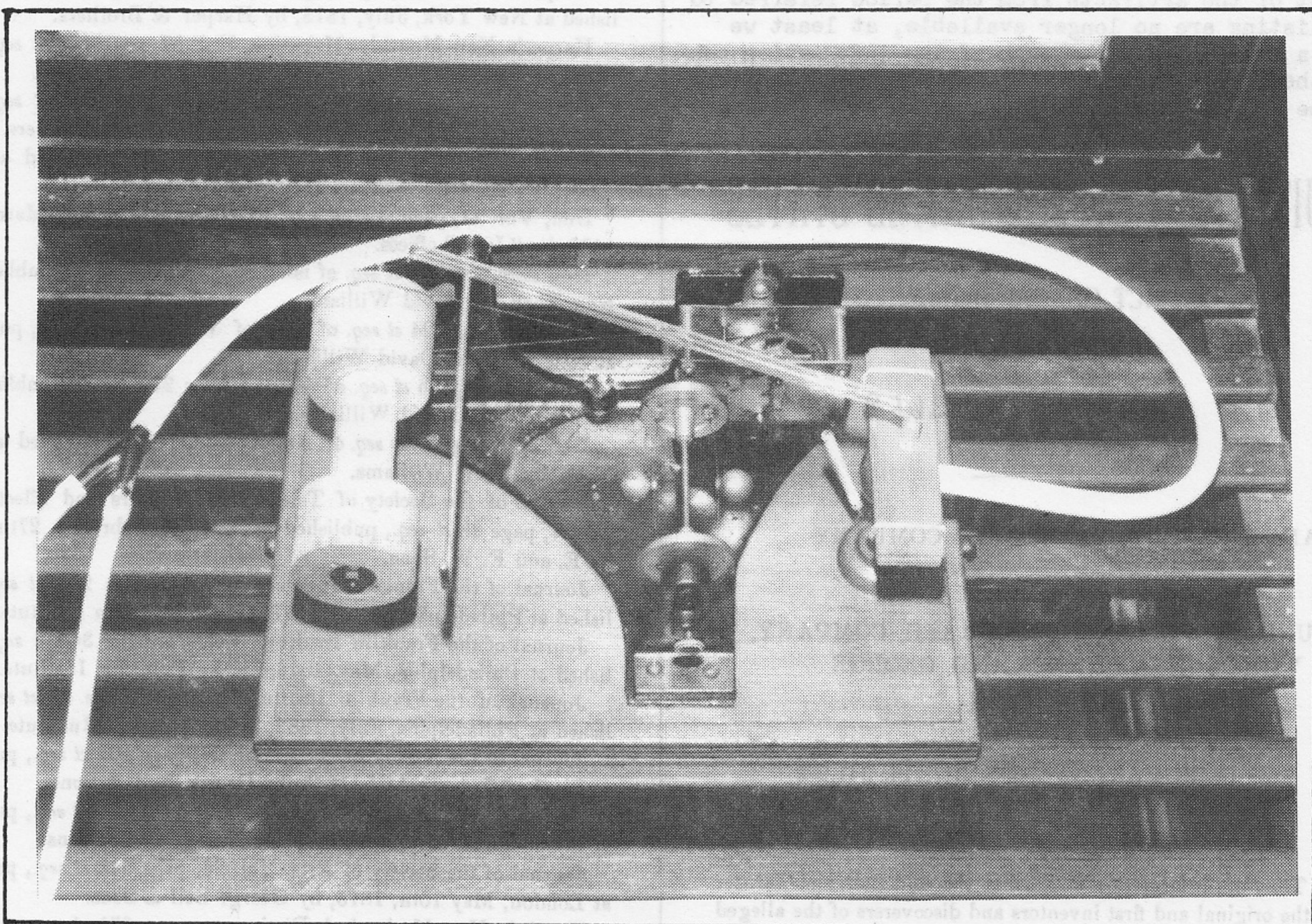


Fig. 2 - The Echophone



# A Listing of Early Articles and Materials

## Concerning the First Phonographs

by  
Ray Wile

Anyone working on research concerning the early phonograph is impeded by the lack of access to any large number of articles concerning the first machines. The number of indexed newspapers is limited and access to the periodical literature is seriously hampered when one attempts to use the Poole Index. Consequently, a standard listing of a few articles has evolved which has been used over and over again. The only possible solution seemed to be an attack on the files of major periodicals and a page by page examination of each. This would be time consuming and would not be guaranteed to produce the best results.

Consequently I was delighted to locate a substantial bibliography in one of the early court cases -- The American Graphophone Company versus the United States Phonograph Company. The defense in this case was joined with another case, The American Graphophone Company versus the Edison Phonograph Works, and consequently a very detailed defense was prepared. One of the points attempted in the defense was anticipated and in order to prove this, the lawyers for the defendants prepared an extensive bibliography of articles and portions of articles dealing with the early tinfoil phonograph. While the bibliographic form may not be up to that used in the latest bibliography, there is enough information to locate each citation.

Perhaps our readers will have access to some of these publications at local public or college libraries. While most of the artifacts from the period referred to in this listing are no longer available, at least we now have a key to unlocking much of the information concerning them. The list is appearing here for the first time since it was originally prepared in 1895.

## CIRCUIT COURT OF THE UNITED STATES

DISTRICT OF NEW JERSEY.

IN EQUITY. 3668

AMERICAN GRAPHOPHONE COMPANY

vs.

THE UNITED STATES PHONOGRAPH COMPANY,  
VICTOR H. EMERSON AND GEORGE  
E. TEWKSBURY.

ON LETTERS PATENT NOS. 341,214, 341,288.

XIX. That on information and belief the said Bell and Tainter were not the original and first inventors and discoverers of the alleged inventions or improvements in said Letters Patent No. 341,214 set forth, or any substantial or material part thereof, and that said Sum-

ner Tainter was not the original and first inventor or discoverer of the alleged inventions or improvements in said Letters Patent No. 341,288 set forth, or any substantial or material parts thereof, and that the alleged inventions or improvements and all the substantial and material parts thereof were, long prior to any invention by the said Bell and Tainter, and by the said Sumner Tainter, set forth in the following printed publications, namely:

The specifications and drawings of each and all letters patent enumerated in the last preceding allegation, the United States Letters Patent so enumerated having been published on or about the day of their date by the United States Patent Office, Washington, D. C., the Letters Patent of Great Britain so enumerated having been published on or about the day of their date by the Great Seal Patent office, London, England, and the letters patent of other foreign countries so enumerated having been published on or about the day of their date by the Patent Offices of those respective countries:

Chemical News and Journal of Physical Science, Vol. 37, page 99 *et seq.*, published at London, March 8th, 1878, by William Crookes.

Chambers Journal, Vol. 55, page 126 *et seq.*, published at London and Edinburg, February 23d, 1878, by W. and R. Chambers.

Chambers Journal, Vol. 55, page 206 *et seq.*, published at London and Edinburg, March 30th, 1878, by W. and R. Chambers.

Chambers Journal, Vol. 55, page 256 *et seq.*, published at London and Edinburg, April 20th, 1878, by W. and R. Chambers.

Engineering, Vol. 25, page 187 *et seq.*, published at London, March 8th, 1878, edited by W. H. Maw and J. Dredge.

The Engineer, Vol. 46, page 84 *et seq.*, published at London, August 2d, 1878, by George Leopold Riche.

The Engineer, Vol. 56, page 283 *et seq.*, published at London, October 12th, 1883, by George Leopold Riche.

The Engineer, Vol. 56, page 301 *et seq.*, published at London October 19th, 1883, by George Leopold Riche.

The Gentlemen's Magazine, Vol. 20, New Series, page 688 *et seq.*, published at London, June, 1878, by Chatto and Windus.

Harper's New Monthly Magazine, Vol. 57, page 312 *et seq.*, published at New York, July, 1878, by Harper & Brothers.

Harper's New Monthly Magazine, Vol. 57, page 470 *et seq.*, published at New York, August, 1878, by Harper & Brothers.

Harper's New Monthly Magazine, Vol. 57, page 632 *et seq.*, published at New York, September, 1878, by Harper & Brothers.

Harper's Weekly, Vol. 22, page 249 *et seq.*, published at New York, March 30th, 1878, by Harper & Brothers.

Iron, Vol. 11, page 301 *et seq.*, published at London, March 9th, 1878, by "Iron" offices.

Iron Age, page 27 *et seq.* of issue of June 27th, 1878, published at New York, by David Williams.

Iron Age, page 24 *et seq.* of issue of March 28th, 1878, published at New York, by David Williams.

Iron Age, page 5 *et seq.* of issue of May 23d, 1878, published at New York, by David Williams.

Iron Age, page 9 *et seq.* of August 22d, 1878, published at New York, by David Williams.

Journal of the Society of Telegraph Engineers and Electricians, Vol. 7, page 68 *et seq.*, published at London, February 27th, 1878, by E. and F. W. Spon.

Journal of the Franklin Institute, Vol. 75, page 266 *et seq.*, published at Philadelphia, April, 1878, by the Franklin Institute.

Journal of the Franklin Institute, Vol. 75, page 348 *et seq.*, published at Philadelphia, May, 1878, by the Franklin Institute.

Journal of the Franklin Institute, Vol. 84, page 49 *et seq.*, published at Philadelphia, July, 1882, by the Franklin Institute.

Journal of the Society of Arts, Vol. 26, page 109 *et seq.*, published at London, January 11th, 1878, by George Bell & Sons.

Journal of the Society of Arts, Vol. 26, page 241 *et seq.*, published at London, February 15th, 1878, by George Bell & Sons.

Journal of the Society of Arts, Vol. 26, page 543 *et seq.*, published at London, May 10th, 1878, by George Bell & Sons.

Knight's New Mechanical Dictionary, page 671 *et seq.*, published at Boston, in the year 1884, by Houghton, Mifflin & Co.



Manufacturer and Builder, Vol. 10, page 84 *et seq.*, published at New York, April, 1878, by H. N. Black.

Manufacturer and Builder, Vol. 10, page 173 *et seq.*, published at New York, August, 1878, by H. N. Black.

Manufacturer and Builder, Vol. 11, page 95 *et seq.*, published at New York, April, 1879, by H. N. Black.

Mechanics, Vol. 5, page 319 *et seq.*, published at New York, April 26th, 1884.

Nature, Vol. 17, page 90 *et seq.*, published at London and New York, November 29th, 1877, by Macmillan & Co.

Nature, Vol. 17, page 190 *et seq.*, published at London and New York, January 3d, 1878, by Macmillan & Co.

Nature, Vol. 17, page 291 *et seq.*, published at London and New York, February 7th, 1878, by Macmillan & Co.

Nature, Vol. 17, page 415 *et seq.*, published at London and New York, March 21st, 1878, by Macmillan & Co.

Nature, Vol. 17, page 384 *et seq.*, published at London and New York, March 17th, 1878, by Macmillan & Co.

Nature, Vol. 17, page 423 *et seq.*, published at London and New York, March 28th, 1878, by Macmillan & Co.

Nature, Vol. 17, page 471 *et seq.*, published at London and New York, April 11th, 1878, by Macmillan & Co.

Nature, Vol. 18, pages 38 and 39 *et seq.*, published at London and New York, May 9th, 1878, by Macmillan & Co.

Nature, Vol. 18, pages 93 and 101 *et seq.*, published at London and New York, May 23d, 1878, by Macmillan & Co.

Nature, Vol. 18, page 117 *et seq.*, published at London and New York, May 30th, 1878, by Macmillan & Co.

Nature, Vol. 18, page 168 *et seq.*, published at London and New York, June 13th, 1878, by Macmillan & Co.

Nature, Vol. 18, page 240 *et seq.*, published at London and New York, June 27th, 1878, by Macmillan & Co.

Nature, Vol. 18, page 249 *et seq.*, published at London and New York, July 4th, 1878, by Macmillan & Co.

Nature, Vol. 18, page 302 *et seq.*, published at London and New York, July 18th, 1878, by Macmillan & Co.

Nature, Vol. 18, page 340 *et seq.*, published at London and New York, July 25th, 1878, by Macmillan & Co.

Nature, Vol. 18, page 394 *et seq.*, published at London and New York, August 8th, 1878, by Macmillan & Co.

Nature, Vol. 18, page 454 *et seq.*, published at London and New York, August 22d, 1878, by Macmillan & Co.

Nature, Vol. 19, page 122 *et seq.*, published at London and New York, December 12th, 1878, by Macmillan & Co.

Nature, Vol. 19, page 374 *et seq.*, published at London and New York, February 25th, 1879, by Macmillan & Co.

Nature, Vol. 23, page 373 *et seq.*, published at London and New York, February 17th, 1878, by Macmillan & Co.

Nature, Vol. 23, page 441 *et seq.*, published at London and New York, March 10th, 1881, by Macmillan & Co.

Nature, Vol. 29, page 460 *et seq.*, published at London and New York, March 13th, 1884, by Macmillan & Co.

The New York Times, published at New York City, issue of March 24th, 1878.

The New York Times, published at New York City, issue of April 20th, 1878.

The New York Times, published at New York City, issue of April 21st, 1878.

The New York Times, published at New York City, issue of June 9th, 1878.

The New York Times, published at New York City, issue of February 1st, 1880.

The New York Tribune, published at New York City, issue of December 26th, 1877.

The New York Tribune, published at New York City, issue of January 18th, 1878.

The New York Tribune, published at New York City, issue of March 21st, 1878.

The New York Tribune, published at New York City, issue of March 25th, 1878.

The New York Tribune, published at New York City, issue of

April 6th, 1878.

The New York Tribune, published at New York City, issue of April 20th, 1878.

North American Review, Vol. 126, page 527 *et seq.*, published at New York, May—June, 1878, by D. Appleton & Co.

Popular Science Monthly, Vol. 12, pages 719 *et seq.* and 748 *et seq.*, published at New York, April, 1878, by D. Appleton & Co.

Quarterly Journal of Science, Vol. 8 New Series (Vol. 15 Old Series), page 245 *et seq.*, published at London, 1878, at Offices of the Quarterly Journal of Science.

Scientific American, Vol. 37, page 376, published at New York, December 17th, 1877, by Munn & Co.

Scientific American, Vol. 37, page 384 *et seq.*, published at New York, December 22, 1877, by Munn & Co.

Scientific American, Vol. 38, page 3 *et seq.*, published at New York, January 5th, 1878, by Munn & Co.

Scientific American, Vol. 38, page 86 *et seq.*, published at New York, February 9th, 1878, by Munn & Co.

Scientific American, Vol. 38, page 384 *et seq.*, published at New York, June 22d, 1878, by Munn & Co.

Scientific American, Vol. 38, page 405 *et seq.*, published at New York, June 29th, 1878, by Munn & Co.

Scientific American, Vol. 40, page 356 *et seq.*, published at New York, June 7th, 1879, by Munn & Co.

Scientific American, Vol. 39, page 5 *et seq.*, published at New York, July 6th, 1878, by Munn & Co.

Scientific American, Vol. 39, page 17 *et seq.*, published at New York, July 13th, 1878, by Munn & Co.

Scientific American Supplement, page 1828 *et seq.*, published at New York, March 16th, 1878, by Munn & Co.

Scientific American Supplement, page 1893 *et seq.*, published at New York, April 13th, 1878, by Munn & Co.

Scientific American Supplement, page 1904 *et seq.*, published at New York, April 20th, 1878, by Munn & Co.

Scientific American Supplement, page 1973 *et seq.*, published at New York, May 18th, 1878, by Munn & Co.

Scientific American Supplement, page 2187 *et seq.*, published at New York, August 24th, 1878, by Munn & Co.

Scientific American Supplement, page 2454 *et seq.*, published at New York, February 28th, 1880, by Munn & Co.

Scientific American Supplement, page 2113 *et seq.*, published at New York, July 20th, 1878, by Munn & Co.

The Telegraphic Journal and Electrical Review, Vol. 6, page 6 *et seq.*, published at London, January 1st, 1878, by Houghton & Company.

The Telegraphic Journal and Electrical Review, Vol. 6, page 182 *et seq.*, published at London, May 1st, 1878, by Houghton & Company.

The Telegraphic Journal and Electrical Review, Vol. 6, page 250 *et seq.*, published at London, June 15th, 1878, by Houghton & Company.

The Telegraphic Journal and Electrical Review, Vol. 6, page 53 *et seq.*, published at London, February 1st, 1878, by Houghton & Company.

The Telegraphic Journal and Electrical Review, Vol. 6, page 142 *et seq.*, published at London, April 1st, 1878, by Houghton & Company.

The Telegraphic Journal and Electrical Review, Vol. 6, page 275 *et seq.*, published at London, July 1st, 1878, by Houghton & Company.

The Telegraphic Journal and Electrical Review, Vol. 6, page 317 *et seq.*, published at London, August 1st, 1878, by Houghton & Company.

The Telegraphic Journal and Electrical Review, Vol. 6, page 385 *et seq.*, published at London, September 15th, 1878, by Houghton & Company.

The Telegraphic Journal and Electrical Review, Vol. 7, page 53 *et seq.*, published at London, February 1st, 1879, by Houghton & Company.

The Telegraphic Journal and Electrical Review, Vol. 7, page 233 *et seq.*, published at London, July 15th, 1878, by Houghton & Com-



pany.

Western Review, Vol. 1, page 681 *et seq.*, published at Kansas City, Mo., January, 1878.

Western Review, Vol. 2, page 256 *et seq.*, published at Kansas City, Mo., July, 1878.

Annual Report of Science and Industry, Vol. 7, page 399 *et seq.*, published at New York, 1877.

The American Inventor, Vol. 1, page 42 *et seq.*, published at Cincinnati, Ohio, March, 1878.

The American Inventor, Vol. 1, page 112 *et seq.*, published at Cincinnati, Ohio, July, 1878.

Boston Journal of Chemistry and Popular Science Review, Vol. 12, page 122 *et seq.*, published at Boston, Mass., May, 1878.

Boston Journal of Chemistry and Popular Science Review, Vol. 16, page 76 *et seq.*, published at Boston, Mass., July, 1882.

English Mechanic and World of Science, Vol. 26, page 275 *et seq.*, published at London, November 30th, 1877, by Walter Sully.

English Mechanic and World of Science, Vol. 26, page 409 *et seq.*, published at London, January 4th, 1878, by Walter Sully.

English Mechanic and World of Science, Vol. 26, page 427 *et seq.*, published at London, January 11th, 1878, by Walter Sully.

English Mechanic and World of Science, Vol. 27, page 30 *et seq.*, published at London, March 22d, 1878, by Walter Sully.

English Mechanic and World of Science, Vol. 27, page 559 *et seq.*, published at London, September 6th, 1878, by Walter Sully.

English Mechanic and World of Science, Vol. 29, page 155 *et seq.*, published at London, April 25th, 1879, by Walter Sully.

Industrial News, Vol. 3, page 28 *et seq.*, published at New York, February, 1882, by the Inventors' Institute.

Minutes of Proceedings of the Institution of Civil Engineers, Vol. 53, page 392 *et seq.*, published at London, 1878, by the Institution of Civil Engineers.

Scientific and Literary Review and Journal of the Inventors' Institute, Vol. 13, page 85 *et seq.*, published at London, June, 1878.

Science News, Vol. 1, page 202 *et seq.*, published at Salem, Mass., May 1st, 1879.

Transactions of the Royal Society of Edinburg, published at Edinburg, July 19th, 1878.

The Year Book of Facts in Science and the Arts, pages 86 and 88, published at London, 1878.

Appleton's Cyclopædia of Applied Mechanics, page 531 *et seq.*, published at New York, 1879, by D. Appleton & Co.

The Advertiser, issue of May 9th, 1878, published at Paris, France.

Daily Evening Traveler, issue of May 23d, 1878, published at Boston, Mass.

Boston Courier, issue of June 2d, 1878, published at Boston, Mass.

Boston Herald, issue of June 1st, 1878, published at Boston, Mass.

Baltimore Daily News, issue of April 29th, 1878, published at Baltimore, Md.

Baltimore American, issue of May 21st, 1878, published at Baltimore, Md.

Boston Sunday Herald, issue of April 14th, 1878, published at Boston, Mass.

The Clipper, issue of February 28th, 1880, published at New York.

Cincinnati Commercial, issues of March 11th, April 1st and May 5th, 1878, published at Cincinnati, Ohio.

Evening Journal, issue of May 9th, 1878, published at Chicago, Ill.

Cape Ann Advertiser, issue of May 24th, 1878, published at Cape Ann, Mass.

Dayton, Democrat, issues of April 23d and May 11th, 1878, published at Dayton, Ohio.

Daily News, issue of April 10th, 1878, published at London.

London Daily Telegraph, issues of April 20th and May 22d, 1878, published at London.

London Times, issues of January 17th and April 20th, 1878, published at London.

London Morning Post, issue of April 20th, 1878, published at London.

Evening Transcript, issue of May 23d, 1878, published at Boston, Mass.

Boston Daily Globe, issue of May 24th, 1878, published at Boston, Mass.

Boston Journal, issues of May 23d, 25th and 30th, 1878, published at Boston, Mass.

Boston Post, issue of May 24th, 1878, published at Boston, Mass.

Boston Daily Advertiser, issue of May 24th, 1878, published at Boston, Mass.

Frank Leslie's, issue of April 20th, 1878, published at New York.

London Weekly Graphic, issue of March 16th, 1878, published at London.

Lancaster Intelligencer, issue of February 25th, 1878, published at Lancaster, Pa.

New York Mail, issue of April 26th, 1878, published at New York.

Evening Post, issue of May 24th, 1878, published at New York.

The Daily Fredonian, issues of May 27th and June 6th, 1878, published at New Brunswick, New Jersey.

Evening Express, issue of March 20th, 1878, published at New York.

The New York Sun, issues of April 28th and August 29th, 1878, published at New York.

The World, issues of March 26th, April 9th, May 17th and May 31st, 1878, published at New York.

The Weekly Sun, issue of February 27th, 1878, published at New York.

New York Herald, issues of February 24th, April 24th and April 28th, 1878.

The Weekly Witness, issue of May 2d, 1878, published at New York.

Newark Register, issues of May 3d and May 17th, 1878, published at Newark, N. J.

The Daily Advertiser, issue of May 3d, 1878, published at Newark, N. J.

Newark Evening Journal, issue of May 3d, 1878, published at Newark, N. J.

New York Graphic, issues of March 15th, April 2d, April 18th, June 8th and August 30th, published at New York.

The Operator, issues of May 1st and June 1st, 1878, published at New York.

The Public, issue of May 2d, 1878, published at New York.

The Sunday Times, issue of April 7th, 1878, published at Philadelphia, Pa.

Pottsville Miners' Weekly Journal, issue of April 12th, 1878, published at Pottsville, Pa.

Philadelphia Inquirer, issue of April 20th, 1878, published at Philadelphia, Pa.

Philadelphia Times, issue of March 9th, 1878, published at Philadelphia, Pa.

Philadelphia Weekly Times, issue of April 27th, 1878, published at Philadelphia, Pa.

Illustrated Police News, issue of May 24th, 1878, published at New York.

Philadelphia Press, issue of March 9th, 1878, published at Philadelphia, Pa.

Philadelphia Record, issues of March 9th and March 21st, 1878, published at New York.

Philadelphia Ledger, issue of March 21st, 1878, published at Philadelphia, Pa.

Portsmouth Daily Chronicle, issue of March 12th, 1878, published at Portsmouth, N. H.

The State, issue of April 30th, 1878, published at Richmond, Va.

Rochester Democrat, issue of March 13th, 1878, published at Rochester, N. Y.

San Francisco Chronicle, issue of March 15th, 1878, published at San Francisco, Cal.

St. Joseph Daily Herald, issue of May 23d, 1878, published at St. Joseph, Mo.



Washington Star, issues of April 19th and May 7th, 1878, published at Washington, D. C., by the Evening Star Publishing Co.

Workshop Receipts (Third Series), page 172, published at London, in the year 1884, by E. & F. W. Spon.

Engineering, Vol. 27, page 326 *et seq.*, published at London, April 18th, 1879, edited by W. H. Maw and J. Dredge.

Engineering, Vol. 27, page 202 *et seq.*, published at London, March 7th, 1879, edited by W. H. Maw and J. Dredge.

Comptes Rendus, Vol. 85, page 1082 *et seq.*, deposited by Ch. Cros, April 30th, 1877, descriptive of phonographs and their operation.

Scientific American, Vol. 37, page 304 *et seq.*, published at New York, November 17th, 1877, by Munn & Co.

Scientific American, Vol. 39, page 118 *et seq.*, published at New York, August 24th, 1878, by Munn & Co.

Haslock's Metal Turning Handbook, published at London, in the year 1882.

Telegraphic Journal, Vol. 7, page 53 *et seq.*, published at London, February 1st, 1879, by Houghton & Company.

Telegraphic Journal, Vol. 7, page 151 *et seq.*, published at London, May 1st, 1879, by Houghton & Company.

La Nature, issue of May 3d, 1879, page 349 *et seq.*

Journal of the Society of Telegraph Engineers and Electricians, Vol. 8, page 303 *et seq.*, published at London, April 9th, 1879.

The Telephone, the Microphone and the Phonograph, by Count Du Moncel, Chapter on Phonographs, pages 235 to 261, etc., published at New York, 1879, by Harper & Brothers.

Scribner's Monthly, Vol. 15, pages 857 *et seq.*, and 899 *et seq.*, published at New York, April, 1878, by Scribner & Co.

Popular Science Review, Vol. 2 (New Series), page 219 *et seq.*, published at London, 1878.

The Speaking Telephone, Talking Phonograph and Other Novelities, by George B. Prescott, Chapter 10, pages 292 to 308 *et seq.*, published at New York, 1878.

Ganot's Elementary Treatise on Physics, pages 241, 242 and 243, published at New York, in the year 1883, by William Wood & Company.

Elementary Treatise on Natural Philosophy, by A. Privat-Deschanel, part 3, pages 824 and 815, published at London, in the year 1872, by Blackie & Son.

Vorschule der Experimentalphysik, pages 263 to 266 *et seq.*, published at Leipzig, in the year 1883, by Duandt & Handel.

L'Architecte, issue of April 27th, 1878, published in Paris, France, in 1878.

Le Monde Illustré, issue of April 6th, 1878, published in Paris, France, in 1878.

The Universal Engineer, issue of January 17th, 1879, Vol. 2, page 33 *et seq.*, published in Manchester, England; edited by R. Z. Craven.

The World's Weekly Review of Sciences, Vol. 47, pages 590 *et seq.*, published by Abbe Moigno, September-December, 1878.

Les Mondes, issue of December 12, 1878, published in Paris, France.

and also many other printed publications of which these defendants have as yet no knowledge, but which, when they shall have ascertained the same, they pray leave to embody herein by suitable amendment.

With reference to the campaign song "Happy When We Get Him," which appeared on page 12 of our last issue, John Baldwin writes that the "Hannah" in the second verse undoubtedly refers to Marcus Alonzo Hanna, Ohio senator and "political king-maker."

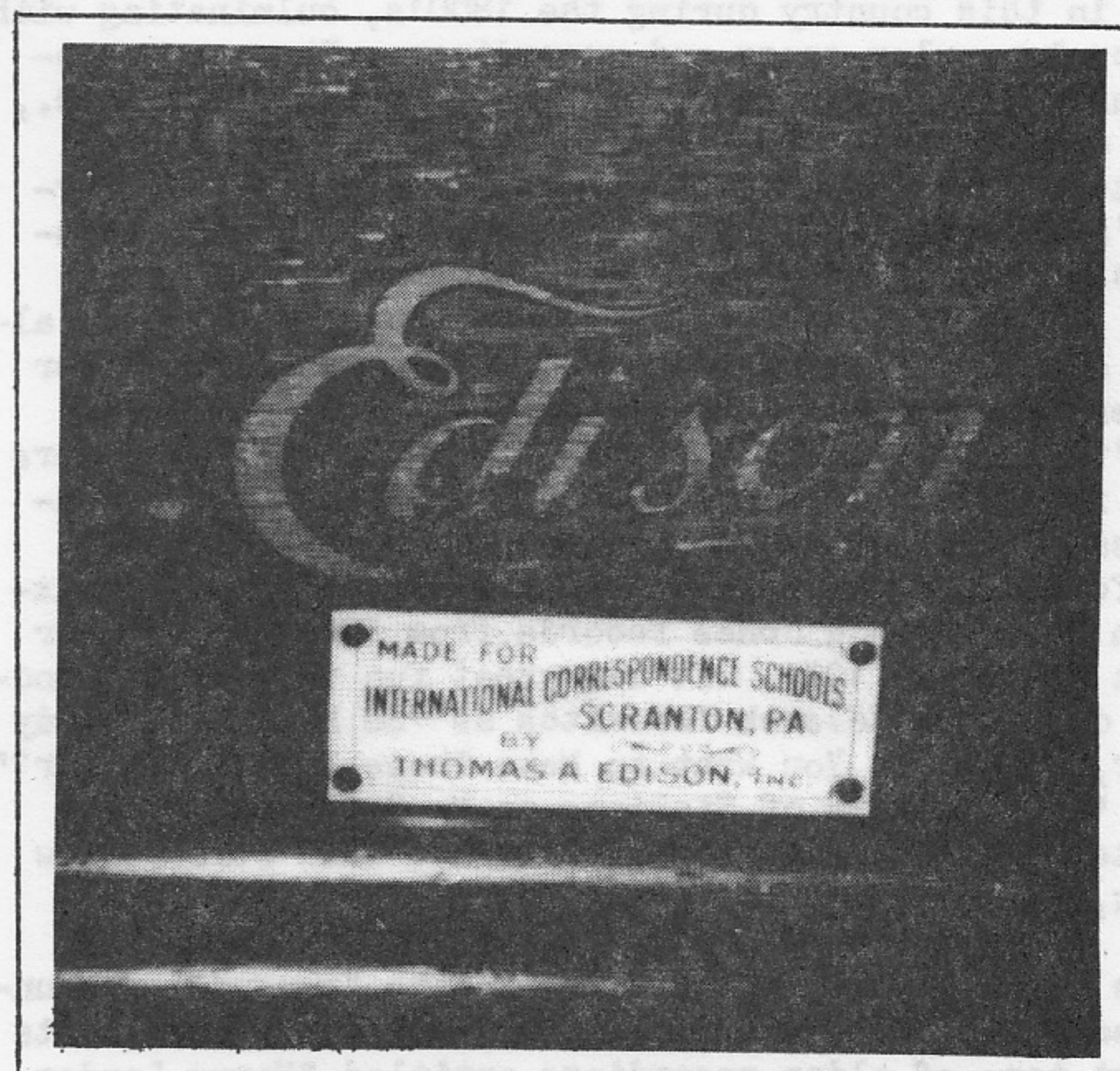
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A "51" on your mailing label indicates that it's time to renew your subscription to the GRAPHIC.

Ron Dethlefsen informs us that due to increased publishing costs, his planned third book -- this one on Edison Disc Recordings -- will have to be scaled down to booklet form of probably 54 pages. Included will be a complete artist index (cross-referenced by issue numbers), a detailed history of the label design, and an accurate dating guide for all discs recorded between 1910 and 1929; the dating guide will be contributed by Ray Wile. A fall publishing date is planned.

John Leifert tells us he is very enthusiastic about a recent book called "Pops" - Paul Whiteman, King of Jazz by Thomas DeLong (published by New Century). John also informed us that Wilbur Hall, long time trombonist with the Whiteman orchestra, passed away recently. Finally, on the subject of Whiteman, John tells us that a nearly pristine print of the 1930 movie "King of Jazz" is now available on video tape in beautiful two-tone Technicolor at \$29.95. John thinks the supplier might be MGM/UA.

Several readers wrote to comment on the photo of the Edison shipping department which appeared in our last issue. Most people felt that the little plates which were barely visible on the Edison Standards in the next room were for specially equipped machines for the International Correspondence Schools. Jim Nichol sent a snapshot of the celluloid plate on his Standard



which we reproduce here. For readers not familiar with the name, I.C.S. produced several series of language lessons using the Edison Phonograph. The machines were equipped with a repeat device which would allow the student to back the reproducer up a few grooves automatically in order to repeat a few words as often as necessary. International Correspondence Schools also used the Gem and Amberola 30, but these models apparently did not have repeat attachments. George Frow and Albert Sefl's book (The Edison Cylinder Phonographs 1877-1929) has a special section devoted to the Edison-I.C.S. joint venture.

The Diamond Disc Phonograph in the foreground continues to be a puzzle. Bernard Smith, of Tacoma, Washington, has one of this model with a fairly high serial number (12707), but his also has no side louvers and inside the cabinet is chalked the date Dec. 1909, suggesting this might have been a made-over Amberola cabinet. Bernard goes on to say, "I heard a few years ago, from some 'Frisco collectors, that the Edison factory



sent 600 of these to California in a special train - clearing out this model for introduction of the "Lab" model 250, the common one. It was rumored that Tom had ordered them destroyed but the general manager had secretly shipped them out. They were quite common here in 1970 - I had six of them in 1972."

Commenting on the "Songs of the 1900 Election" in the last issue, Charles Bargamian draws our attention to a Time-Life album of about twenty years ago entitled "Sing Along with Millard Filmore." It contains 21 campaign songs from 1800 through 1960, including such memorable titles as "A-Smoking His Cigar" (Grant) and "If He's Good Enough for Lindy" (Hoover). Perhaps the album can be had nowadays through used record dealers.

Doug Negus writes, "Your last issue couldn't have come at a better time. I just bought a Lakeside cylinder player that looks a lot like an Amberola 30, but I didn't know anything about it except that it was sold by Montgomery Ward. Now, thanks to your latest issue, I know a lot more about it." Thanks for your comment, Doug.

A few interesting items have come to our attention recently. Michael Corenthal's book on popular Jewish recordings (full title: Cohen at the Telephone: A History of Jewish Recorded Humor and Popular Music 1892-1942) arrived shortly after the first of the year. It traces the rise of Hebrew, as well as other ethnic, humor in this country during the 1800's, culminating with several popular songs and recordings. There are sections devoted to sheet music, recordings, films, etc., and even includes the texts of ten comic monologues. Write Michael for more information in care of Yesterday's Memories, 5406 West Center St., Milwaukee, Wisconsin 53210.

Our friend Milford Fargo surprised us with his album of "conversational duets." While the album cover gives the title as "Cuddle Up a Little Closer," it isn't till the album is turned over that one discovers the full title to be "Cuddle Up a Little Closer: Conversational Duets of Ada Jones and Friends." Yes, Milford and soprano Nancie Kennedy have recreated sixteen favorite Ada Jones records from 1906 through her last Victor in 1921. It was great fun to hear the modern duo recreate such favorites as "Be My Little Teddy Bear," "What Do You Want to Make Those Eyes at Me For?" and "There's Lots of Stations on My Railroad Track." Contact Pantheon Records at 211 East 43rd Street, New York, NY 10017 for more details.

Tetrapod Spools, a small West Coast record and tape company which specializes in the "unusual, the unexpected, and the overlooked," has recently issued its first tape of older recordings entitled "Harry Lauder, The Original Recordings (Vol. I)." The tape is interestingly produced in that the individual recordings abut, creating a continuous performance effect. Included is the touching and uncommon recitation "Granny's Laddie," which was undoubtedly a tribute to Lauder's son who was killed in the Great War. See Tetrapod's ad elsewhere in this issue.

The Jolson Centennial Committee has scheduled a number of events to celebrate the 100th anniversary of the birth of Al Jolson in May. There will be a three-day film festival at the Hotel Roosevelt in New York City beginning on May 24, a cocktail party and screening of "The Jazz Singer" at the Jewish Museum on May 26 with a special Jolson exhibit, a ceremony at the Museum of Broadcasting on May 27, and a 30 day exhibit will begin at The Smithsonian Institution Museum of American History in Washington, D.C., on May 28. More information can be obtained from Nathaniel Berman, National Chairman, Jolson Centennial Committee, Inc., 1501 Woodluck Avenue, Louisville, KY 40205. (from ARSC Newsletter #28)

### "Blanks List"

#### Columbia A-Series 12" Discs

In doing research on early Columbia issues, Bill Bryant lacks details on a handful of 12" double sided records. He would be grateful for any assistance from GRAPHIC readers in supplying needed data. Bill can be contacted at 1046 Congress St., Portland, ME 04102.

Numbers for which matrix and take numbers are needed:

A5069	A5290	A5330	A5388
A5287	A5314	A5338	A5486

Numbers for which any and all information are needed:

A5463, A5569, A5627, A6048, A6117, A6226

The following discs were part of a special educational "School Series", originally issued with an S rather than A-prefixed catalogue numbers. Matrix numbers, takes, and label data are needed for the following:

A7521	A7538	A7556	A7563	A7570
A7522	A7550	A7557	A7564	A7571
A7529	A7551	A7558	A7565	A7572
A7530	A7552	A7559	A7566	A7573
A7531	A7553	A7560	A7567	A7574
A7532	A7554	A7561	A7568	A7579
A7533	A7555	A7562	A7569	

.....10" series to appear in next issue.....



Ralph Errolle as the Duke in Rigoletto



# Neglected Edison Diamond Disc Artists

Ralph Errolle

by D. E. Ferrara

Diversification is a unique art unto itself. The gifts of singing, teaching, composing, and becoming an operatic impresario were acute skills displayed by tenor Ralph Errolle.

Ralph Errolle was born in Chicago in 1891, and he studied voice in his native city. According to the book *Opera in Chicago*, by Ronald Davis (Appleton-Century, New York, 1966), Ralph Errolle made his official Chicago Opera debut as Cavaradossi on December 23, 1916 in *La Tosca*, with Amsden and Beck. The tenor appeared in one performance of *La Boheme* on December 30, 1916 with Sharlow, Kreidler, and de Phillippe. There were no more performances with the Chicago Opera Company until one performance of *Lakme* on December 3, 1923 with Amelita Galli-Curci, George Baklanoff, and Desire Defrere. Ralph Errolle sang the role of Gerald.

The tenor made his Metropolitan debut in the tenor role of Romeo on November 8, 1924 in *Romeo and Juliet* with Lucrezia Bori, Giuseppe De Luca, Leon Rothier, and Adamo Didur. A complete list of various performances by Ralph Errolle at the Metropolitan Opera House include the following: The Singer in *Der Rosenkavalier* on November 20, 1924 with Florence Easton, Maria Jeritza, and Kathleen Howard; Concert on November 23 (Errolle sang The Flower Song (*Carmen*) and *Rigoletto* Quartet (with Mario, Gordon, and Picco); Leopold in *La Juive* on December 12 with Florence Easton, Giovanni Martinelli, and Leon Rothier, with performances on December 24, March 25 and April 2 of 1925; Concert on January 11, 1925 (the artist sang Una furtiva lagrima from *Elisir d'Amore*); Almaviva in *The Barber of Seville* on January 12 with Amelita Galli-Curci and Titta Ruffo; A special Puccini Memorial Benefit Metropolitan Emergency Fund Performance on January 21 (the tenor sang the second act of *La Tosca* with Maria Jeritza and Antonio Scotti); Nicias in *Thais* on January 28 with Maria Jeritza and Giuseppe Danise; A concert on February 15 in the street scene (*Faust*) with Lawrence Tibbett and Leon Rothier; Win-San-Luy on April 4 in *L'Oracolo* with Leon Rothier, Adamo Didur, Antonio Scotti, Lucrezia Bori, and Armand Tokatyan.

Ralph Errolle's final season at the Metropolitan Opera House during 1925-1926 included the following performances: Gonzalve on November 7, 1925 in the first



as Don José in *Carmen*

American performance of *L'Heure Espagnole* (Ravel) with Lucrezia Bori, Lawrence Tibbett, and Adamo Didur, with repeat performances on November 16, December 3 & 30, and January 8, 1926; Leopold on December 18 in *La Juive*, with Rosa Ponselle and Giovanni Martinelli, with repeat performances on January 4 and February 25, 1926; Concert on December 27 (the tenor sang the act one duet from *Carmen* with Nannette Guilford and the aria Il Mio Tesoro from *Don Giovanni*, *Rigoletto* Quartet with Guilford, Merle Alcock, and Mario Basiola); Nicias on January 13, 1925 in *Thais* with Maria Jeritza and Clarence Whitehill; Concert on February 28 (the aria Ah, leve-toi le soeil from *Romeo*, *Faust* trio with Marie Sundelius and Jose Mardones, and *Rigoletto* Quartet with Queena Mario, Merle Alcock, and Giuseppe De Luca); The Fisherman on March 6 in the first Metropolitan performance of *Le Rossignol* (Stravinsky), with Marion Talley and Adamo Didur, with performances on March 19 and 25; Hoffman on March 12 in *The Tales of Hoffman* with Lucrezia Bori, Merle Alcock, Giuseppe De Luca, Lawrence Tibbett, Marion Talley, and Mary Lewis. Ralph Errolle's final performance at the Metropolitan Opera House was in a concert of April 18, 1926. The artist sang the second act duet from *Romeo and Juliet* with Queena Mario; The Flower song from *Carmen*, and the *Faust* trio with Charlotte Ryan and James Wolf.

Ralph Errolle retired early from the operatic stage because of vocal problems. At this time, Errolle decided on writing an opera. As a composer of the opera, *Prince Elmar*, Errolle was awarded the David Bispham Memorial Medal by the Chicago Opera Association in 1934. His other opera, *The Messenger*, was staged by the National Opera Company in Newark, New Jersey when Ralph Errolle was conductor of the company.

As an impresario, Errolle worked in New York at the old Hippodrome Theatre and the Lewisohn Stadium. He also produced opera in Louisville, Kentucky, Cincinnati, Ohio, and Birmingham, Alabama. From 1942 until 1951, the artist directed the Opera Workshop at Louisiana State University at Baton Rouge. From 1952 until 1960, Ralph Errolle directed the Atlanta Opera Arts Association and produced 20 operas. He followed this engagement and became producer and director of the Birmingham Starlight Opera.

He was also known as an excellent teacher. James King and Arleen Auger were students of this unusual tenor. Ralph Errolle died on September 2, 1973, which closed a unique career in giving much talent to the American operatic scene. His art certainly covered singing, teaching, composing, and making opera known throughout the United States. His vocal legacy may be found in a few Edison Diamond Disc recordings.

## - The Recording Career -

The Edison Company utilized the beautiful voice of Ralph Errolle in a series of ballads to compete with the popularity of the great Irish tenor, John McCormack, on Victor recordings. Ralph Errolle signed Edison contracts by March, 1917; however, he recorded intermittently until June, 1922. The discography lists matrix number, title of selection, recording date, Edison Diamond Disc, and Blue Amberol numbers and may be divided into the following categories: eleven ballads, one published aria; five operatic duets; and five unpublished recordings (including one aria, one operatic ensemble, one duet, and two remakes of another ballad).

The recordings reveal an extremely pleasing, light, lyric tenor voice with beautiful diction, flowing line, and gift for the musical phrase. The *Le Roi d'Ys* aria is a gem and competes with the Victor version by Gigli. The *Carmen* duet with Anna Case is more musical than the published version with John McCormack and Lucy Isabelle Marsh on Victor. The *Lucia* and *Rigoletto* duets are only pleasing. A better soprano than Anna Case is needed.



The Victor acoustic versions with Amelita Galli-Curci and Tito Schipa give more enjoyment to the vocal line. The Romeo duets with Verlet are good; however, Alice Verlet sounds a bit too mature for a youthful Juliet.

The ballads are well worth having even in such "trite" material. The diction is extremely fine in the ballads: "I Hear You Calling Me," "My Dreams," "A Little Kiss," and "Just Dreaming of You."

The unpublished material looks interesting including the La Boheme aria. The Lucia Sextet is a curious recording. There is no information in the master file under Errolle regarding the other artists involved in

the recording session. The Anna Case duet would be a welcome addition to the other published duets.

Ralph Errolle also recorded for Columbia and Genett, and he made at least one record for Pathe-Perfect. The Perfect (no. 12067, "Love, My Heart is Calling You") was issued under the pseudonym John Ralph.

All in all, the legacy of Ralph Errolle adds to the pleasure in collecting Edison recordings. Special thanks are given to Mrs. Leah Burt, Musical Archives, Edison National Historic Site, West Orange, New Jersey, in making the discography information on Errolle available.

#### The Edison Recordings of Ralph Errolle

5472	La Boheme: Che gelida manina - <u>Hold</u>	3-26-17	Unpublished
5838	Le Roi d'Ys: Aubade	10-08-17	82560 29031
5841	A Little Love, A Little Kiss (Silesu)	10-08-17	80397 3468
5844	Goodnight, Little Girl, Good Night (Macy)	10-11-17	80680
5955	Just Dreaming of You (Eastman)	1-07-18	82179 3495
5960	The Sweetest Story Ever Told (Stults)	1-09-18	80811 3561
5961	Romeo et Juliette: Ange adorable (with Alice Verlet, soprano)	1-09-18	82211
5967	Romeo et Juliette: Ah, ne puis pas (with Alice Verlet, soprano)	1-14-18	82299
5971	I Hear You Calling Me (Marshall)	1-16-18	80811 4966
5978	My Dreams (Tosti)	1-23-18	80603
5979	Answer (Robyn)	1-23-18	80771
5981	Sweet Genevieve (Tucker) (with Chorus)	1-24-18	80771 5108
5982	Alice, Where Art Thou? (Ascher)	1-24-18	80697 3520
6164	In an Old Fashioned Town - <u>Rejected</u>	5-08-18	Unpublished
6164	In an Old Fashioned Town - <u>Make Over; Passed</u>	7-26-18	Unpublished
6184	Lucia: Sextet (no information available concerning other artists)	5-21-18	Unpublished
6305	Carmen: Parle-moi de ma mere (with Anna Case, soprano)	8-24-18	82560
6345	Mother, My Dear (Treherne)	9-04-18	82148 3625
6734	The Magic of Your Eyes (Penn)	4-18-19	82161
8491	A Night in Venice (with Anna Case, soprano) - "Hold" - Edison	6-14-22	Unpublished
8496	Lucia di Lammermoor: Verrano a te (with Anna Case, soprano)	6-19-22	80758
8505	Rigoletto: E il sol dell'anima (with Anna Case, soprano)	6-26-22	80758

(Note: As with so many Edison artists, some of Ralph Errolle's recordings were held back for a period of time before they were issued. Diamond Disc 80771 was issued seven years after it was recorded, while Blue Amberols 4966 and 5108 waited seven and a half and eight years respectively!)

Dennis Ferrara's address is: 1172 Normandy Terrace, Flint, Michigan 48504.

#### More on Early Columbia Cylinders

It seems a few of our readers were confused by John Dales' "Notes on Columbia Cylinder Records" which appeared in our last issue. Specifically, John mentioned the "London" and "London Made" announcements found of British Columbia wax cylinders. John's remarks were in reference to records recorded in London, but apparently some readers confused them with references to London on early U.S. brown wax Columbia records. No, John's remarks were intended to cover just the records which were recorded in London (and which, incidentally, contain announcements with noticeable British accents!). These records were numbered in the 200,000 series.

Some of the British 200,000 series were issued by Columbia in the United States, along with other foreign recordings from Berlin, Milan, etc. It is felt that these records were moulded in the U.S. from masters shipped from the various Columbia branches abroad, rather than the actual records themselves having been imported. A moulded record in Bill Bryant's collection is of no. 200,696 and contains the following announcement: "'The Passing of Ragtime', Played by the London Military Band, Columbia Record, London Made." The record has no title information printed on the end, but the letter "E" (indicating England?) appears etched in the wax before the catalogue number. The matching lid specifies the record was "Made in U.S.A."; It was issued in June, 1904 in this country.

Another Columbia of the later white-titled-end

variety is no. 201,452, "A Square Peg in a Round Hole," Comic Song. This record has no announcement at all and was issued here in March, 1907. Both records have the appearance of standard U.S. pressings of the time.

To assist with the dating of early Columbia cylinders, J. R. Wilkins sent us the following chart of the various announcements found up to 1901:

- "...for Columbia Phonograph Co. of Washington, D.C." (pre-Jan. 1, 1897; very rare)
- "...for Columbia Phonograph Co. of New York City" (Jan. 1, 1897 to Spring, 1898; rare)
- "...for Columbia Phonograph Co. of New York and Paris" (Spring, 1898 to mid-1900)
- "...for Columbia Phonograph Co. of New York and London" (mid-1900 to early 1901; uncommon)
- "...for Columbia Phonograph Co." (no city names; early to late 1901)
- "Columbia Record" (first 160 RPM; late 1901 - on)

In addition, he offers the following information:

- The first high speed Columbia records were not moulded.
- The first moulded records were in early 1902.
- The first ones with parallel ribs inside were in 1903.
- Announcements on U.S. Columbia records of such cities as Paris and London merely reflect the locations of American Graphophone executive offices at the time -- not necessarily where the records were made.



# Carson Robison Discography

## part 13

Once again we present a series of additions and corrections to past instalments of the Robison Discography as furnished by Robert Olson. You may wish to transfer the data to the individual issues (in some cases, it will require using a separate sheet of paper). Many thanks to Bob for his efforts to make this series as complete as possible.

### Part 4 (Issue 33)

#### Clarion

Some additions and corrections appear in part 5.

#### Columbia

Add matrix numbers in the following order:

143159	142310	150024
143148	142311	151545
150491	145965	151546
150492	146382	151819
152103	146383	151820
151821	unknown	152147
130891/92	145474	152146
29745	145581	150686
29743	145966	150687
29744	143556	404493 (Okeh)
29747	143557	404494 (Okeh)
29748/49	143386	150951
29750	144590	141954
29751	150023	141955

#### Carson Robison, add:

- 142315 - Just Whistle - unissued
- 142371 - Strummin' My Blues Away - unissued

#### Dalhart and Robison, add:

- 144210 - The Airship That Never Returned Returned (as Dalhart & Wells)  
(as Dalhart & Wells) - 15162-D
- 145789 - In the Hills of Old Kentucky (Dalhart, Robison & Hood) - uniss.
- 145964 - Drifting Down the Trail of Dreams - 15282-D
- 146423 - My Blue Ridge Mountain Home - uniss.
- 146424 - Them Golden Slippers - unissued

More Columbia data will be found under Clarion and Harmony. Additional corrections to the Columbia listing will appear under part 5.

#### Joe Davis (page 9)

Issue number for the entry shown should be corrected to 3521. This issue is from Crown matrices 1019 and 1020, although "She'll Be Comin' 'Round the Mountain" is actually a solo by Frank Luther.

Mx. 1199 - Birmingham Jail (CRT) - JD 3520 (note: reverse of this, from Crown matrix 1018, is a Frank Luther solo labeled as Carson Robison Trio)

#### Diva - see Harmony

#### Durium - 4" paper base records (1931)

- Why Did I Get Married (Frank Luther or Carson Robison as Cal Carson) A 1
- Lonesome Railroad (Luther and Robison as Cal and Gid Carson) A 4

#### Cameo:

Bob notes that while Cameos from mx. 9244 onward were from ARC, earlier matrices were Cameo recordings, though some of the latter ones were recorded jointly with Plaza & Pathe. Therefore, the following should be entered under Cameo.

#### Carson Robison & Vernon Dalhart (1927)

	Variety	Cameo	Romeo	Lincoln
2387 - Just a Melody	5069	1157	376	2637
2388 - I Know There is Somebody Waiting	5069*	1157	376*	2637
*-control number 215 used on Variety and Romeo				
2603 - My Carolina Home		1246	477	2711
2604 - My Blue Ridge Mountain Home		1236	464	2701
		& 9074	& 878	& 3103
2605 - Golden Slippers		1236	464	2701
		& 9074	& 878	& 3103
2614 - A Memory That Time Cannot Erase		1248	468	2713
2615 - If Your Love Like the Rose Should Die		1247	478	2712
2749 - Oh Susannah (Trio: D, R & Hood)		8116	539	2770
2750 - Sing On, Brother, Sing " " "		8107	530	2761
2751 - When the Sun Goes Down Again		8148	571	2802
2752 - Among My Souvenirs (Dalhart, Robison & Hood; listed as Vernon Dalhart solo)		8106	529	2760

#### Carson Robison & Vernon Dalhart (1928)

2784 - Hear Dem Bells	8116	539	2770
2785 - On Mobile Bay (Trio: D, R & Hood)	8114	537	2768
2786 - Where Is My Mama?	8148	571	2802
2787 - Shine On Harvest Moon	8115	538	2769
2907 - That Good Old Country Town (Dalhart & Robison as Vernon Dalhart Trio)	8168	591	2823
2908 - Bring Me a Leaf from the Sea " " "	8199	629	2854
2960 - Drifting Down the Trail of Dreams " "	8214	644	2869
3003 - Six Feet of Earth (as V. D. Trio)	8191	621	2846
3101 - The Little Green Valley " " "	8267	690	2922
3102 - There's a Whippoorwill A 'Calling " "	8268	691	2923
3103 - Steamboat, Keep Rockin' (as V.D. Trio)	8268	691	2923
3104 - Climbing Up De Golden Stairs (Dalhart, Robison & Hood as Vernon Dalhart Trio)	8267	690	2922

#### Frank Luther and Carson Robison as Carson Robison Trio (Unless Noted Otherwise) (July--December, 1928) \*

3282 - The Prune Song	8313	736	2961
3283 - Down in de Cane Break	8313	736	2961
3285 - Do You Still Remember?	8307	730	2955
3378 - Goin' to Have a Big Time Tonight (mx. 3378 also issued on Herschel Gold Seal 2021 under pseudonym of Happy Jackson)	8345	768	2993
3507 - The Death of Stonewall Jackson	9038	842	3067
3508 - General Robert E. Lee	9038	842	3067

#### (January--October, 1929)

3651 - His Journey's End	9091	893	3118
3761 - I Wish I Had Died in My Cradle	9135	937	3162
3762 - Goin' Back to Texas (L & R as Lazy Larry)	9135	937	3162
3845 - Dance Down at Jones' Place	9192	994	3219
3930 - Left My Gal in the Mountains	9216	1018	3243
3931 - Sleepy Rio Grande Waltz	9217	1019	3244
3932 - The Railroad Boomer **	9216	1018	3243
3946 - The Utah Trail	9217	1019	3244
4022 - Bum Song No. 5 (Happy-Go-Lucky-Boy) (Luther & Robison as Weary Willie)	9245	1047	3272
4051 - My Carolina Sunshine Girl **	9277	1079	3304
4158 - When It's Springtime in the Rockies	9314	1105	3338

\* - Note: The following matrices were issued as by the Carson Robison Trio, but were by Frank Luther and contained no vocal by Robison: 3255, 3256, 3284, 3379, 3380, 3424, 3425, 3484, 3485, 3652, 3653, 3846, 3847, 4052 & 4053.

\*\* - 3932 & 4051 were renumbered and issued on Plaza labels.

#### Carson Robison and Vernon Dalhart (1929; all renumberings of 1927 Pathe Recordings)

3624 - Goin' Home	9067	871	3096
3626 - Where We Never Grow Old (Dalhart, Robison & Hood as Vernon Dalhart Trio)	9068	872	3097
3828 - Put My Little Shoes Away	9069	873	3098





Publicity photo of Carson Robison courtesy of Charles Bargamian of North Pownal, Vermont. Readers may be surprised to see this predominantly "country" artist in formal clothes!



The following should replace the Crown section in issue 33. The Crown masters, as well as dubbings of them, appeared on several labels. CR, CRT and L&R designate Carson Robison, Carson Robison Trio, and Frank Luther & Carson Robison.

1017 - When It's Springtime in the Rockies (CRT)*	Crn 3025, Vrs 5045,
(1018-1019 see below)	Htd 23017, MW 3007
1020 - Red River Valley (CRT)*	Crn 3025, Vrs 5045, JD3521
	Htd 23017, MW 3009
1032 - Blue Yodel No. 7 (Frankie Marvin Solo,	Crn 3028, Vrs 5038,
evidently accompanied by C. Robison)**	Htd 22993, MW 3005
1033 - Yodeling Cowboy " " " " " " " "	Crn 3028, Vrs 5038,
	Htd 22993, MW 3005
1037 - When the Organ Played at Twilight (R&L)	Crn 3020
1038 - Cabin in the Hills (R&L)	Crn 3020, Bdwy 8275
1137 - Little Sweetheart of the Prairie (CRT)	Crn 3057, Vrs 5031,
(note: MW as L & R)	Htd 23019, MW 3003, Bdwy 8253
1138 - Little Sweetheart of the Mountains (CRT)	Crn 3057, Vrs 5031,
(note: MW as L & R)	Htd 23019, MW 3003, Bdwy 8253
1141 - I'm Alone Because I Love You (R&L)	Crn 3055, Htd 23055,
(note: Broadway as Luther Bros.)	Bdwy 1434

\*\* Vrs 5038 issued as Frank Marvin & Carson Robison; Vrs and MW issues of mx. 1032 omit "No. 7"

1181 - When Your Hair Has Turned to Silver (R&L) Crn 3070, Htd 23002,  
(note: control no. 1999 on Bdwy)\* Bdwy 1450, Vrs 5086  
1182 - Wabash Moon (R&L)\* Crn 3070, Htd 23002, Bdwy 1452, Vrs 5086  
1195 - There's a Rainbow Shining Somewhere (CRT) Crn 3079, Htd 23020,  
Bdwy 8256  
1196 - The Way of the Cross Leads Home (CRT) Crn 3079, Htd 23020  
Bdwy 8256  
1197 - Runaway Boy (CRT) Crn 3080, Htd 23021, Bdwy 8275, Vrs 5079  
1198 - Little Green Valley (CRT) Crn 3080, Vrs 5047, Htd 23021  
1199 - Birmingham Jail (CRT)\*\* Crn 3081, Vrs 5047, JD 3520, MW 3007  
(note: as "Birmingham Jail No. 2" on Bdwy & pmt;  
control no. 1974)\* Bdwy 8254, Pmt 3273  
1200 - Waiting for A Train (CRT) Crn 3083, Vrs 5079, Htd 22996  
1201 - Left My Gal in the Mountains (CRT) Crn 3081, Bwy 8257, Htd 23022  
1204 - Oh Dem Golden Slippers (CRT) Crn 3083, Htd 22996  
1205 - Naw I Don't Wanna Be Rich (CR) Crn 3084, Vrs 5083, Htd 22997  
Bdwy 8274  
1235 - I Want to Dream By the Old Mill Stream (CRT) Crn 3100,  
Bdwy 8273, Htd 22998  
1236 - Sleepy Hollow (CRT) Crn 3100, Bdwy 8274, Htd 22998  
1237 - I'm Gettin' Ready to Go (CRT) Crn 3124, Bdwy 8273, Htd 22999  
1238 - Abraham (CRT) Crn 3124, Bdwy 8257, Htd 22999  
1301 - My Pretty Quadroon (CRT) Crn 3140, Bdwy 8280, Htd 23001  
1302 - Bring Your Roses to Her Now (CRT) Crn 3140, Bwy 8276, Htd 23001  
1303 - is by Frank Luther (on MW 3011 as L&R)  
1316 - The Little Old Church in the Valley (L&R) Crn 3138, Htd 23061,  
(control no. 2018 on Bdwy) Vrs 5060, MW 3011, Bdwy 8280  
1362 - When the Moon Comes Over the Mountain (CRT) Crn 3156, Vrs 5033,  
(as L&R on MW) Htd 23060, MW 3004  
1363 - When It's Night Time in Nevada (CRT) Crn 3156, Vrs 5033,  
(as L&R on MW) Htd 23060, MW 3004  
1364 - The Runaway Train (CRT) Crn 3171, Htd 23057  
1365 - Settin' by the Fire (CRT) Crn 3171, Htd 23057  
\* as Luther Bros. on Bdwy 1450, 1452, 8254 & Pmt 3273  
\*\* as L&R on MW 3007

1486 is Frank Luther (as CRT on Crn & Htd; L&R on Vrs & MW)  
1487 - Give My Love to Nellie, Jack (CRT) Crn 3221, Htd 23058  
(as L&R on MW and Vrs) MW 3009, Vrs 5050  
1488 - You're as Pretty as a Picture (CRT) Crn 3222, Htd 23059,  
(as L&R on MW, Vrs and Cont) MW 3010, Vrs 5051, Cont 3014  
1489 - The Picture On the Wall (CRT) Crn 3222, Htd 23059,  
(as L&R on Vrs) Vrs 5050

Labels abbreviated above: Broadway Homestead Paramount  
Continental Joe Davis Varsity  
Crown Montgomery Ward

<u>Dalhart &amp; Robison, add:</u>	<u>D.D.</u>	<u>B.A.</u>
18107 - My Carolina Home*	52174	5459
18108 - O! Dem Golden Slippers*	52174	5460
18165 - Old Plantation Melody*	52229	5488
18166 - A Memory That Time Cannot Erase*	52229	5495

19076 - On a Blue Lagoon	52537
19077 - Wednesday Night Waltz	52537
19169 - I Wish I Had Died in My Cradle	52578 5709
19170 - Waiting for a Train	52578 5708
19230 - Left My Gal in the Mts.	52608 (5721)
19231 - Goin' Back to Texas	52608 (5722)

10291 - We're Gonna Have Weather (Whether or Not)	DD 51552
10333 - Who Takes Care of the Care- taker's Daughter	DD 51552
10482 - That's All There Is (There Ain't No More)	DD 51593

N-934 - Left My Gal in the Mountains	20007
N-935 - Goin' Back to Texas	20007

N-1168 - Stuff	14085
N-1169 - Nonsense	14085

Missing matrix numbers, add in the following order (all GEX prefix): 504, 505, 386, 387, 547 & 864.

2229 - How to Make Love (CR) Rej. and Remade  
349 - Just a Melody (D & R) " " "  
350 - When You're Far Away (D & R) " " "  
2584 - Went to See My Gal Last  
Night (R & L) Damaged and Remade

504 (Nola) - add Champion 15248  
2480 - add Champion 45145  
2749 - add Champion 45144  
2750 - add Champion 45144  
547 (Blue Ridge) - add Challenge 730  
1284 - 33005 is a Champion number  
2481 - add Champion 45020  
2482 - add Champion 45020  
2683 - 32027 is Champion; add Champ. 45143  
2747 - add Champion 45143

- to be continued -

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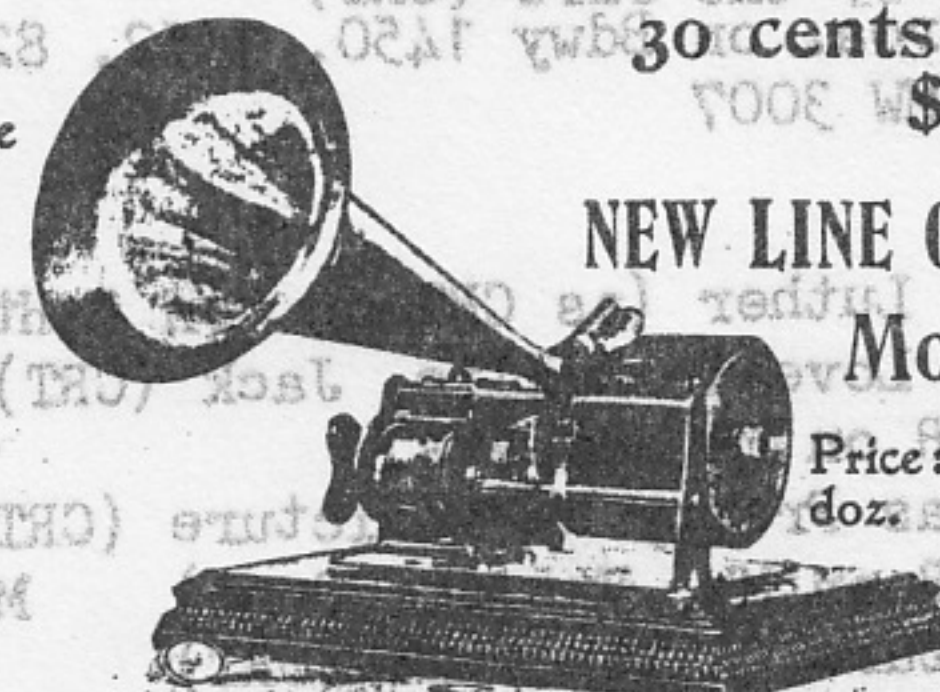
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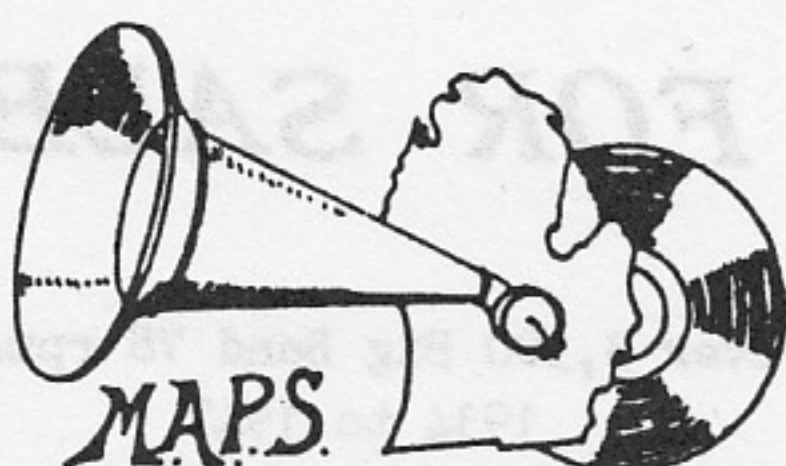
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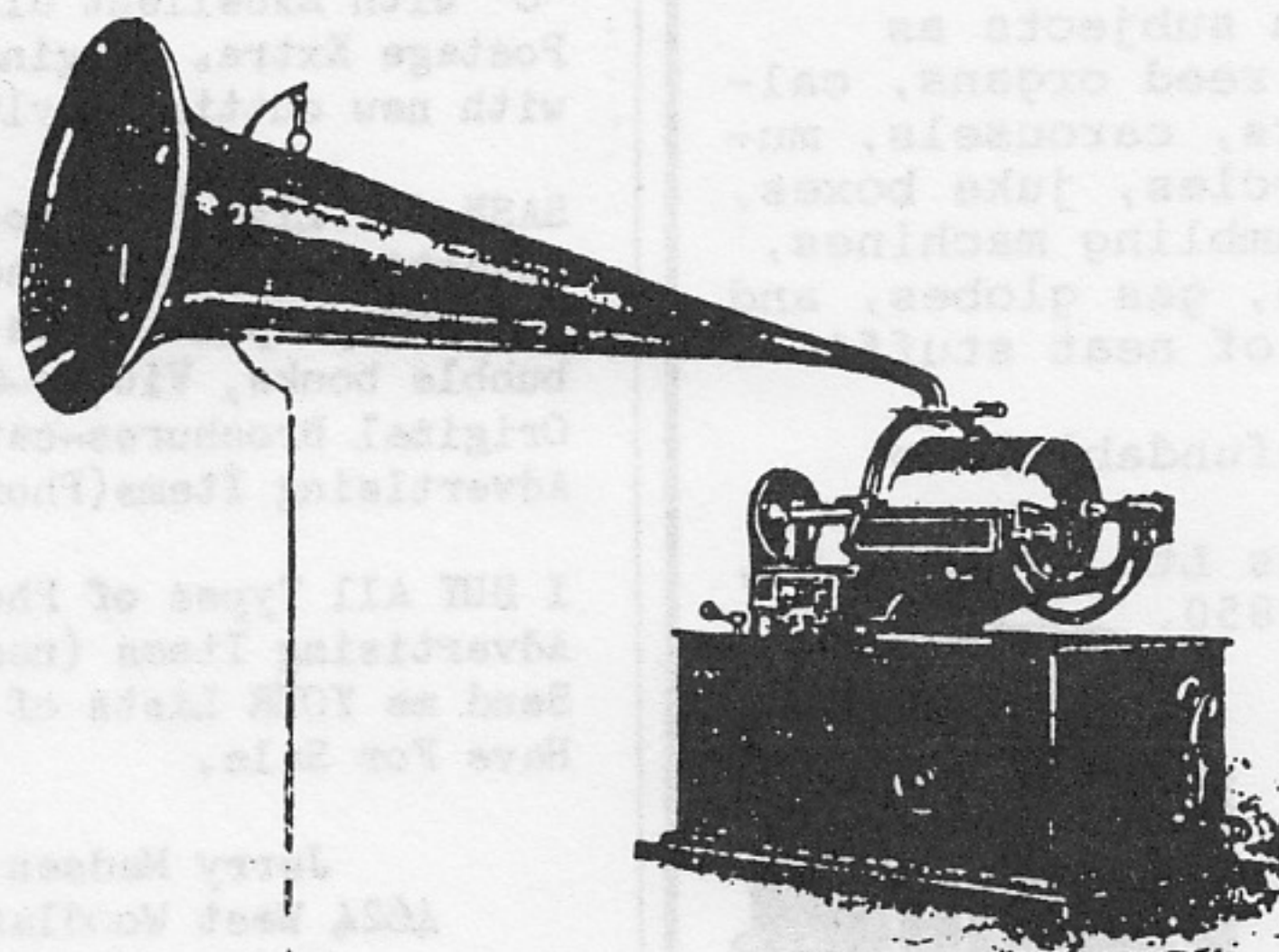
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## wanted

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Uncle Josh on odd label 78s. Ken Blazier, 2937 Elda St., Duarte, CA 91010.

Blue Amberols to complete my collections: Billy Murray 2026, 2087, 5656, 5667, 5668; Arthur Fields 2930, 3197, 5431, 5550, 5684; Jones and Hare 4841, 4900, 5432, 5591. Will buy or trade. Ron Kramer, 131 N. Shore Drive, Syracuse, IN 46567

Cash for catalogues, supplements, books, magazines, flyers dealing with musical artists and phonographs. Send list, condition and price of what you have. Please do not send material until deal is set. All inquiries answered. Dennis Tichy, Box 242, Murrysburg, PA 15668. 412-325-1131.

Wanted: 78 RPM Records and Sheet Music by Ruth Etting on any and all labels: Columbia, Decca, Rex, Brunswick, Melotone, etc. I have some duplicates I can trade. I would also like to find different titles on various labels on "Lindbergh." Thank you. Larry Wojtkiewicz, 3317 Woolworth Ave., Omaha, NE 68105

Gramophone needle tins wanted - specialist collector. Any makes, quantity including American tins. Many swaps/sales available. 2 IRC's/\$1 for illustrated catalogue. Lambert, 24 Churchway, Weston Favell, Northampton, NN3 3BT, England.

Wanted: Incomplete Victor Phonographs, Cabinets, Horns, etc. Also need Pooley VTLA Victrola. Please describe and price. Jerry Blais, 583 S. Nebergall Loop, Albany, Oregon 97321.

WANTED: EDISON 52097, YOU DON'T LIKE IT, NOT MUCH (Golden Gate Orchestra)/SHAKIN' THE BLUES AWAY (Winegar's Penn. Boys) and EDISON 52107, JUST A MEMORY (B. A. Rolfe and His Palais D'Or Orchestra)/ARE YOU HAPPY? (Irwin Abrams and His Orchestra) in excellent condition (labels must also be excellent). BILLY CARROLL, 380 Nassau Dr., Baton Rouge, LA 70815

"Mention The Graphic-It identifies you"

## To Trade

Have 3 rare monthly supplements for Emerson 7" records in duplicate to trade for needed printed matter: March 1917, 6-panels folded, illus; April-May 1917, 6-panels folded, illus; June 1917 is the most attractive, having 8 pages (stapled), printed in blue and orange, illustrations include Irene Franklin and Nat Wills. Please let me know what you have to trade. Martin Bryan, 37 Caledonia St., St. Johnsbury, VT 05819.

## for sale

WORLD'S SMALLEST VICTROLA that actually plays. Measures 2 1/4" x 2 1/4" x 5 1/4" with morning glory horn. Plays six 2" interchangeable records that are included with each unit. This item will appeal to record and phonograph collectors alike. Remit \$15.95 plus \$2.00 P & H to: Rick Martyna, 203 Cooper Ave., Oil City, PA 16301. Satisfaction or money refunded.

Antique Edison Cylinder Phonograph Records, 1900-1929 re-recorded on tape from original. Sample Cassette, lists, \$3.00. Mendershausen, Box 215005, Sacramento, CA 95821

Nipper Decal for Victor Wood Horns. Colors as original. \$3.25 postpaid. Ken Blazier, 2937 Elda St., Duarte, CA 91010

Record Auctions - 78 RPM only 1900-1940 Popular, Jazz, Classical, C & W. No minimums. Free lists. Dave Reiss, 3920 Eve Dr., Seaford, NY 11783

For Sale - 25 to 50 phonographs and 100 to 150 clocks in stock at all times. Wanted outside horn phonographs and unusual items. Gene Patrick, Rt. 3, Bilton, S.C. 29627. Ph. 803-338-5720.

Standard Phonograph Discs, use 1/2 inch spindle. All 20 for \$20 plus shipping. Arthur Harrison, 1021 Falcon Drive, Columbia, MO 65201

Cylinder phonograph records, 2 and 4 minute. Send two stamps for priced sales lists and advise your interests. Ron Kramer, 131 N. Shore Dr., Syracuse, IN 46567.

For Sale: Pathe Freres model VII phonograph. The reproducer is in good condition and the machine plays very clearly. Photographs provided upon request. Bob O'Brien, 43 S. Florida St., Buckhannon, WV 26201.

Phonograph Dancing Dolls. Quality Reproductions now available: Ragtime Rastus - exciting new Banjo Billy - and now (for the first time ever) Shamandy. LSASE for free brochure. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711 (904) 394-3971

Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

THE MUSIC EXCHANGE may have the hard-to-find records, cylinders, Edison Discs, Piano Rolls, Sheet Music you've been looking for. Send your "wants" to: Rick Martyna, 203 Cooper Ave., Oil City, PA 16301

## New Show and Sale Music Boxes, Phonographs Automated Music

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## Auctions

FOR AUCTION - Records of the golden 78 rpm era. Please request free lists, issued irregularly but worth waiting for! Records, R.R. 1 Box 54, Vestal, NY 13850

I will be conducting "Cylinder Only Auctions" 2 to 3 times per year. One S.A.S.E. will put you on my permanent mailing list. Aaron Cramer, P. O. Box 537, Brooklyn, N.Y. 11229.

Mail Auction: Rare 78's and cylinders, personality, bands, classical, paper items, catalogs, much more! Send 39¢ in stamps for huge list to be mailed in April. Ramm/Goldenberg, 420 Fitzwater St., Philadelphia, PA 19147.

78 AUCTION - Quarterly lists featuring the best in vaudeville, ragtime, pioneer recording stars, rare labels, classic and modern jazz, blues, country, opera, symphonic, and more. All records graded and guaranteed. Subscription \$1 refundable with purchase (no charge to former customers but please write asking to be included on new mailing list). Allan Sutton, 8 Dordworth Ct. #304, Timonium, MD 21093

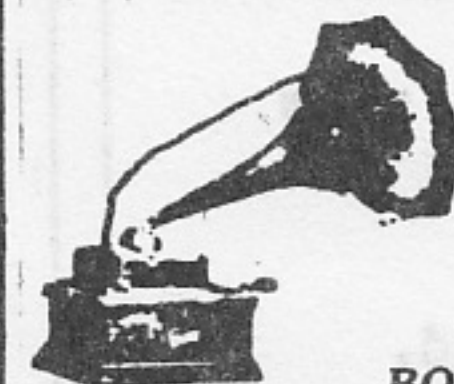
## miscellaneous

RECORD CATALOGS, SUPPLEMENTS and other old printed literature, bought and sold. Victor, Columbia, Edison, Brunswick, Pathe, Okeh, amny others, disc & cylinder. 1890's-1960's. Also machine catalogs, piano roll literature, etc. Send stamp for free annual auction list; or let me know what you have to sell. Tim Brooks, 84-22G 264th Street, Floral Park, NY 11001.

ETHNIC 78s OFFERED AND WANTED: Polish, Irish, calypso, Latin & Mexican, Greek, Turkish, Balkan, Ukrainian, Jewish, French, East European, etc. pre-war 78s wanted. Many good dupes available for exchange. R. Spottswood, 711 Boundary Ave., Silver Spring, MD 20910 301-588-1152

SHEET MUSIC. Buy - Sell - Swap. Huge Archive! Lists available. S.A.S.E. for details. McCall, Fifty Grove St., New York City, NY 10014

NEW! Show and sale of phonographs, music boxes and automated music. 100 dealers. Limited FREE space available. Sunday, April 21, 1985. Holiday Inn, Rt. 10, Livingston, New Jersey. Early birds welcome 7 A.M., NO early buyer's fee. Lynn Bilton, Box 25007, Chicago, IL 60625. (201) 522-0608 until Dec. 31; (312) 677-7455 thereafter.



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### EDISON DIAMOND DISC

#### FOR SALE

**HISTORIC EDISON**  
Let Us Not Forget-  
A Message To The American People

by  
Thomas A. Edison

Other side is National Airmail of the Allies by New York Military Band. No record # matrix #6509-C-3-84 and 6540-A-5-154. Playing surface is excellent but light scratch (inaudible), center hole chip one side. Vocal intro says it is the first time Mr. Edison has made a public recording.

#### UNCLE JOSH

# 50260 cond. E  
Uncle Josh's Huskin' Bee  
War Talk at Punkin Center  
50942 E/scratch  
The Larson Kids Go Bathing  
Uncle Josh and the Sailor  
50264 E/V  
Uncle Josh Keeps House  
Uncle Josh In A Barber Shop  
50581 V/G  
The Opera At Punkin Center  
Uncle Josh In A Cafeteria

Above records are for sale to highest bid. Thank You  
Jim Pryor  
Rt. 3 Box 308  
Williamsport Md.  
21795

WANTED; Edison D.D. by Georgia Melodians, Jazz-O-Harmonists, Golden Gate Orch., and Joe Gandullo & his Orch.

Also Pedal Horn for Victor 1

### ITEMS FOR SALE OR TRADE

Victor Exhibition & No. 2 Reproducers.  
Edison D.D. Reproducers - Nickel & Gold.  
Victor "E" Rigid Tone Arm. A nice Repro.  
Can make on & off speed control units for some outside horn Columbia and Columbia related units.

### ITEMS FOR TRADE ONLY

Busy Bee Cylinders in original boxes & lids \* 10" records: Busy Bee, Aretino, United Talking, Standard Talking, Harmony \* 7" records: Busy Bee, Berliner, Zonophone, Victor, Columbia, Emerson, Victor Monarch, Improved Record by Eldridge Johnson, Improved Victor Record by Eldridge Johnson \* Edison 78 RPM Needle Cut Discs \* Assorted Harper-Columbia 5" Children's Records \* Uncle Josh (2) & (4) Min. Columbia Cylinders \* Uncle Josh (2) & (4) Min. Edison Cylinders \* Edison Amberol & Blue Amberol Specials \* Write your wants \* T. A. Roosevelt B.A. 3708 & 3709 \* Pink Lamberts.

### ITEMS WANTED

Edison 10" & 12" Long Plays \* Columbia 6" Cylinders \* Edison "Concert" & Columbia "Grand" Cylinders \* Bix Beiderbeck 10" Discs on "OKEH" Label \* Sam N Henry on 10" Discs, any Label \* Jimmie Rodgers on 10" Discs, any Label \* Lulu Belle & Scotty on Vogue Picture Records \* Arkansas Woodchopper on 10" Records, any Label.

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"Ted Weems' Orch. (1926-1931)"  
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Tapes are \$3.98 each plus 50¢ postage & handling per order. Vermont residents add 16¢ per tape state sales tax.

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### Don't Go By This Illustration!!!

We have recently stocked a wonderful metal tray with the Victor "His Master's Voice" trademark in full color. Unfortunately, the colors will not transfer to black and white, so the illustration above really looks nothing like the tray! Take our word for it...the real thing is beautiful!

Use the tray to serve your guests, or use it as a decoration--when displayed on a wall or shelf it will be the focal point of the room. Trays are oval, measuring 14½ x 11½. Order extras for your friends.

\*\* \$3.79 each \*\*

Shipping & Handling: 1 tray, \$1.50  
2 or more trays, \$2.00

### Canadian Orders:

\$3.10 shipping for one; \$1.00 each add'l tray

Note: If pocket mirrors (page 18) are ordered at the same time as trays, disregard the extra postage required, as they will be included with your tray(s).

The New Amberola Phonograph Co.  
37 Caledonia Street St. Johnsbury, VT 05819

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Joe Manzo  
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SPECIAL UNCLE JOSH AUCTION

March 24

CLOSING DATE

BIDDING: Please write the line number, matrix number, your bids with your name & address on your bid sheet. Any item described improperly may be returned for a full refund within 10 after delivery. All items will be shipped by U.P.S.

CODES: M - Mint, E - Excellent, VG - Very Good, + or - Denotes a higher or lower grade, LS - Light scratches, EC - Edge chip, NAP - Not affecting play, SPM - Small amount of plaster missing, OBL - Original box & lid, SB - Substitute box, MSN - Moderate surface noise, LM - Light mold.

TELEPHONE BIDS ACCEPTED - 1-209-292-1236

Part 1 - 2 Minute wax Cylinders - MB: \$4.00

- 3887 - U.J. at the Stock Exchange - Stewart - E- MSN (Brown)
- 14029 - U.J. & the Lightning Rod Agent - Stewart - E OBL (Col)
- 32240 - U.J. on an Auto - Stewart - E- Several very small pits (Col)
- 10327 - U.J. in a Dept. Store - Stewart - E- OBL (Ed)
- 32403 - Threshing Time at P.C. - Stewart - VG+ MSN - (Col)
- 14013 - U.J. at a Circus - Stewart - E- OBL (Col)
- 233 - U.J. & Aunt Nancy In A Subway - E- Couple Pits - (Busy Bee) OB
- 14014 - U.J. at a Hickory Corners Church - E- 1 pit (Col)
- 10149 - U.J.'s Trip to Coney Island - E OBL (Ed)
- 32405 - Political Meeting at P.C. - VG+ MSN (Col)
- 3903 - I'm Old But Awfully Tough - E (Ed) SB
- 33116 - U.J. Weathersby's Visit to N.Y. - E- 1 Pit (Col)
- ? - Laughing Song - Stewart - VG+ MSN (Brown) (Ed) SB

Part 2 - Edison 4 Minute Wax - MB: \$3.00

- 43 - Busy Week at P.C. - E OBL
- 142 - Possum Supper at the Darktown Church - E OBL
- Part 3 - Edison Blue Amberol - MB: \$3.50, Original box unless stated.

- 1714 - U.J. Keeps House - Stewart - E-
- 1866 - U.J.'s Huskin Bee - Stewart - E+
- 1896 - U.J. in a Barber Shop - Stewart - E-
- 2009 - Revival Meeting at P.C. - Stewart - E- SB
- 2326 - 4th of July at P.C. - Stewart - OBL - E-
- 2657 - War Talk at P.C. - Stewart - E- SB
- 3830 - The Opera at P.C. - Stewart - E+ SB
- 3862 - U.J. & the Honey Bees - Stewart - E+ OBL Lid torn from sides
- 3890 - U.J. & Aunt Nancy Put Up Kitchen Stove - Stewart - E- SB
- 3904 - Train Time at P.C. - Stewart - E-
- 3999 - County Fair at P.C. - Stewart - E+
- 4142 - Chautauqua at P.C. - Stewart - E-
- 4277 - U.J. Takes the Census - Stewart - E+ SB
- 4318 - U.J. & the Soldier - Stewart - E-

Part 4 - Lamberts - 2 Minute - WOULD LIKE TO TRADE FOR OTHER TITLES

- 819 - I'm Old But Awfully Tough - (Black) - E-
- 818 - Last Day of School at P.C. - (Black) - E-
- 820 - And Then I Laughed - (Black) - E-
- 154 - U.J. at a Camp Meeting - (Light Pink) - E- OB

Part 5 - 2 Minute Indestructibles - OB, unless stated - MB: \$5.00

- 906 - Jim Lawson's Horse Trade - OBL - E+
- 908 - Ground Hog Day at P.C. - E
- 909 - U.J.'s Second Visit To N.Y. - OBL - E
- 915 - U.J. on a Bicycle - OBL - E+
- 916 - U.J. & Aunt Nancy Visit N.Y. - OBL - E+
- 918 - U.J. on a Street Car - E-
- 920 - U.J. at a Camp Meeting - OBL - E+
- 922 - U.J. in a Chinese Laundry - E-
- 923 - U.J. at a Ball Game - OBL - E+
- 1044 - U.J. & the Fire Dept. - E-
- 1067 - U.J. & the Lightning Rod Agent - E
- 1346 - U.J. & Nancy's Courtship - (4M) - E+ (U.S. Everlasting)
- 1348 - U.J. Keeps House - (4M) - E- (Lakeside)
- 1613 - U.J. at the Opera - (4M) - E- (U.S. Everlasting)

Part 6 - 10" Various Discs - MB: \$1.00

- 1717 - Wedding of U.J. & A.N. - VG+ (Col)
- U.J. at Delmonico's -
- 2789 - Evening Time at P.C. - VG EC-NAP (Col)
- 2923 - I Laughed at the Wrong Time - E- (Col)
- Ticklish Reuben -
- 289 - U.J. In A Chinese Laundry - E- (Col)
- 865 - Fritz & Louisa - Jones & Spencer
- U.J. on an Automobile - E (Col)
- 18711 - U.J. & the Insurance Co. -
- U.J. In a Cafeteria - VG+ (Vic)
- U.J. & the Honey Bees -
- 17820 - U.J. In a Barber Shop - E 1 Deep Scratch This Side (Vic)
- War Talk at P.C. -
- 16413 - U.J. at the Dentist - E (Vic)
- A Small Boy & His Mother at the Circus - Mrs. Burnley
- 16225 - U.J.'s Trip To Boston - E- (Vic)
- U.J.'s Arrival In N.Y.C. -
- 18793 - U.J. Buys A Victrola - E- (Vic)
- Opera at P.C. -
- 1637 - Ticklish Reuben - E- (Vic) SS
- 50876 - U.J. Takes the Census - E (EDD)
- Clancy's Wooden Wedding - Meeker
- 50249 - 4th of July at P.C. - E- (EDD)
- The Village Gossips - Stewart & Porter
- 50264 - U.J. in a Barber Shop - E (EDD)
- U.J. Keeps House -
- 1053 - U.J. & the Honey Bees - E- (Emerson)
- U.J. & the Soldier -
- 7012 - U.J. at Delmonico's - VG (Velvet Tone)
- Wedding of U.J. & Aunt Nancy -
- 2431 - U.J. at the Circus - Byron Harlan - E+ (Brunswick)
- U.J. Buys An Automobile - Byron Harlan

WANTED \*\*\* OR WILL TRADE FOR \*\*\* ANY OF THE FOLLOWING TITLES \*\*\* WANTED

ARKANSAS TRAVELER \* DEACON COOPLEY'S CHICKEN RAID \* DECORATION DAY AT P.C.  
HOGAN OUT OF WORK \* HOOSIER HOLLOW QUILTING PARTY \* UNCLE SAM TO GEORGE \*  
JERSEY SAM, THE FARMER'S MAN \* U.J. AT CASTLE GARDEN \* U.J. AT CENTRAL PARK  
U.J. AT THE POST OFFICE \* U.J. AT THE STATUE OF LIBERTY \* U.J. ON THE OHIO  
U.J. AT THE WEATHER BUREAU \* U.J. IN PHILADELPHIA \* U.J. IN AN AUCTION ROOM  
U.J. AT RAINES LAW HOTEL \* U.J. VISITS POUGHKEEPSIE \* OR ANY TITLES YOU MAY  
HAVE FOR SALE OR TRADE \* THANK YOU

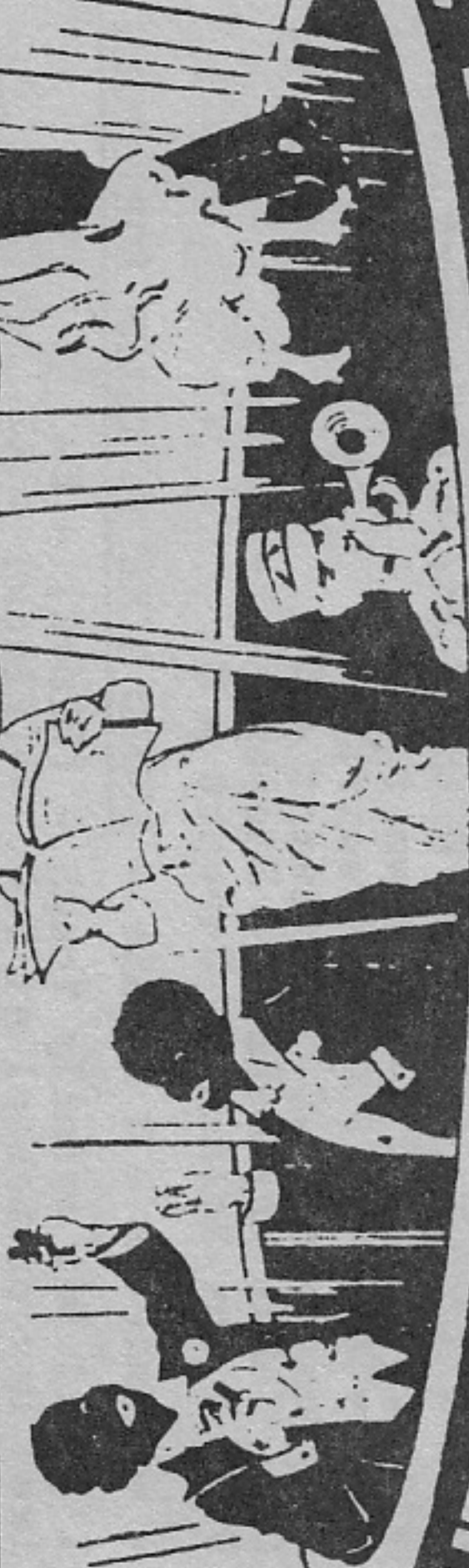
Closing Date: March 24

20-4C4A#S0JFCCU



# EDISON

## BLUE AMBEROL RECORDINGS 1915...29



**Edison Blue Amberol Recordings 1915-1929** is available from APM Press, 502 East 17th Street, Brooklyn, NY 11226, or from Ron Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

This 512 page book is hardbound, printed on heavy glossy paper for a permanent addition to your library. There are over 2,000 references to Blue Amberol cylinders from original supplements and dealer lists. Many of these are in their original colors. The editor has included over 200 artists photos, some never before published, plus photos of Amberola machines, recording studios, and chronologies of the Blue Amberols of the period, including popular, operatic and foreign recordings.

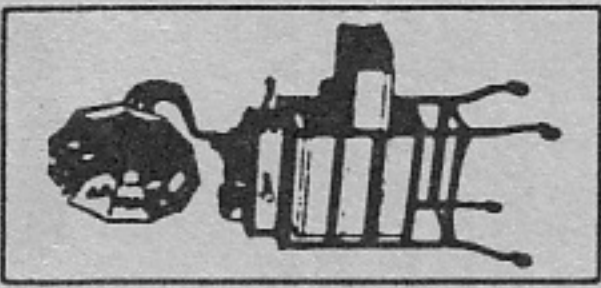
An important feature of the book is a 30-page chapter by Jim Walsh on Blue Amberol artists, with illustrations and autographs from the original Edison files at the Henry Ford Museum. And there are dozens of Blue Amberol record slips, Diamond Disc liner notes, and information on the manufacture of the Blue Amberol Cylinders.

The edition is limited to 500 copies, each numbered and autographed by compiler/editor Ron Dethlefsen. Copies are \$49.50, including postage and handling. Price increases to \$54.95 as of March 30th.



*Wendell Moore*

3085 W.Hwy. 89A Sedona, Arizona 86336, (602) 282-3419



### "Highlights" of E.P.M. Vol. VIII, 1910

- |                  |  |
|------------------|--|
| No. 1 January.   | Record list—March<br>Photo of Marie Dressler<br>Columbia 2nd—Victor 3rd behind Edison<br>IA still in short supply<br>Model L reproducer first on Amberola 1A |
| No. 2 February.  | Record list—April<br>Mr. Edison winters in Florida<br>Sara Bernhardt records coming  |
| No. 3 March.     | Record list—May<br>A false rumor nailed<br>"Special Hit" records introduced<br>Sophie Tucker, new talent   |
| No. 4 April.     | Record list—June<br>Model L replaced by Model M<br>Combination attachment sale, A-K records<br>Amberola testimonials   |
| No. 5 May.       | Record list—July<br>A South Pole record<br>"Casey Jones" a predicted hit<br>Photo of Wanamaker's showroom<br>A trip to South America                         |
| No. 6 June.      | Record list—August<br>About Triumph attachments<br>New Grand Opera talent—Jorn and Polese  |
| No. 7 July.      | Record list—September<br>Premium Records D-1 — D-24<br>Phonograph description chart<br>Parts prices<br>New York City photo—Edison sign                       |
| No. 8 August.    | Record list—October<br>Wooden horn introduced<br>Model M reproducer replaces the Model L<br>Music Master Horn—an Edison product                              |
| No. 9 September. | Record list—November<br>Amberola in wild mining country<br>New Model O reproducer on Triumphs and Idelias<br>Model C reproducer replaces Model A             |
| No. 10 October.  | Record list—December<br>Pictures of four artists<br>Model O reproducer for Balmoral and Alva Phonographs   |
| No. 11 November. | Record list—January<br>Artist photos<br>Edison stock list<br>Change in Idelias Phonograph finish to maroon enamel<br>Music Master Horn a big hit             |
| No. 12 December. | Record list—February<br>First two color E.P.M.<br>Recording horns discontinued<br>New Amberola cabinet featured  |

**EPM Volume VIII, 1910 is priced at \$18.95 postpaid. The latest volume is but one in a series of reprints reaching back to 1902. Each volume gives today's collector a first-person look at what it was like to be an Edison dealer.**

Great new announcements have been made in No.8 about advancements that took place during 1910. For example; Full information on-----

The 24 Special Amberol records, all 4 styles of Amberola 1A cabinets pictured, the new wood Cygnet horns, the Model C,H,K& O reproducers, all 12 1910 Phonogram fronts, an advanced look at the 1911 Opera and the first two-color page in the E.P.M. All on glossy paper like the original issues.

Each volume is bound in red fabric with gold lettering and contains between 180 and 312 pages. These volumes will tell you everything you've always wanted to know about Edison Records made in the early years of this century.

**EPM Vols. I - V (1902-1907) \$13.95 each; Vols. VI and VII (1908-1909) \$14.95 each.**

